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"Take D'Artagnan here to sick bay..."

Contents

Departments

05 Make It So
Favourite moments in 1995 – and looking ahead...

06 The Best of All Worlds
The very latest news from the entire *Star Trek* Universe, including, following our Rick Berman interview, updates on *Star Trek: Deep Space Nine* and *Star Trek: Voyager*

47 A Fistful of Datas
Star Trek Generations comes under the spotlight this month

52 Read Out
The latest books and audio tapes previewed, plus interviews with writers Michael Jan Friedman and Peter David on their new books, *Crossover* and *The Captain's Daughter*, released later this month

56 The Most Toys
Updates on new merchandise, plus features on *ERTL*'s latest model kit and *Star Trek*'s cutting edge voice technology, utilised in the recent *Star Trek Omnipedia* and the *ST:DS9* software release

63 On Screen
We preview the coming month's *Star Trek* videos

64 Communications
Your views on all things *Star Trek* in our regular letters column

Features

09 The Year Ahead
Executive Producer Rick Berman offers a few glimpses of things to come in 1996 and his own views on this year's events

16 Mr Sulu, You Have the Helm
George Takei discusses his long and varied career within the *Star Trek* Universe and his autobiography, *To The Stars*, out this month in paperback

22 The Year in Review
Andrew Lane examines the best and worst of *Star Trek* in 1995

48 Spanning Generations
Majel Barrett talks about her various *Star Trek* roles, from Nurse Christine Chapel to Lwaxana Troi

57 Competition Time!
Your chance to win a *Star Trek* uniform!

Comic Strip

26 Star Trek: Deep Space Nine – The Looking Glass War
Part Three of Three. The concluding part of our alternate universe tale

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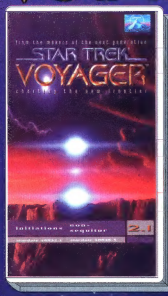

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HOME ENTERTAINMENT

STM 002

Make It So

"Time has no meaning here"

– *Guinan*, Star Trek Generations

Chain Of Command

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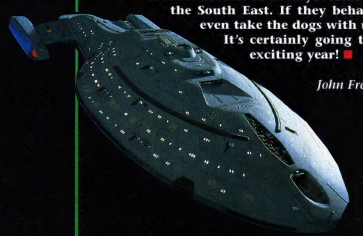
As we spend our time this issue reviewing the year that's gone and sneak a glance at the year ahead, I wonder just what was your favourite *Star Trek* moment of 1995? The news of Worf's imminent arrival on *Star Trek: Deep Space Nine*? *ST:DS9* finally beaming down onto terrestrial television screens? The launch of the thoroughly enjoyable *Star Trek: Voyager*, rapidly proving itself a fine series to follow? Or visiting the cinema for *ST:TNG*'s first big screen outing, *Star Trek Generations*?

My favourite moment is probably fairly obvious – the launch of this very magazine, way back in February. It was a long time coming – the licence took over two years to negotiate, but I'm happy to say that both *Titan Magazines* and *Paramount Pictures* are very happy with the results. I hope that you, the reader, are equally pleased with our rapidly evolving magazine. Although just 10 issues old, we've already initiated many changes and revisions in order to bring you the best *Star Trek* magazine ever – hopefully for a long time to come.

Outside the *Star Trek* Universe I'm also experiencing big changes in my life. As you read this, Annie and I will be beginning preparations for our move from Lancaster to an as yet secret location in the South East. If they behave, we may even take the dogs with us...

It's certainly going to be a very exciting year! ■

John Freeman, Editor



Code Of Honour

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The Best of All Worlds

IN BRIEF...

There Could Be Life Out There

● *Two Geneva-based astronomers believe they have detected a planet orbiting the star unassumingly named 51 Peg in the Pegasus constellation, 40 light years from our solar system. After monitoring nearly 400 stars for over a decade, the scientists theorise this is the first planet they've detected that could possibly support alien life. The planet, which is the size of Jupiter but in an orbit similar to the distance as the earth from our sun, creates a slight gravitational influence on the star, enabling its detection. If there is life there, however, don't expect to be greeted by humanoid Cardassians or Klingons, but instead 'people shaped like saucers' due to the surface gravity - perhaps like those described in the SF novel* Mission of Gravity *by Hal Clement.*

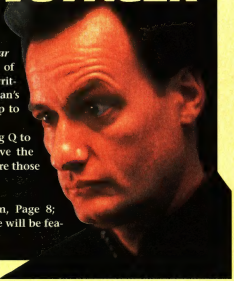
Hardly Trivial

● *The ultimate* Star Trek *quiz is now available on video. With over 100 clips from classic* Star Trek *and the first six films,* Telstar*'s new* Star Trek Trivial Pursuit *video game promises hours of fun for all the family!*

Harlan Ellison Script Book Delay

● *A minor production glitch delayed release of the much-awaited Harlan Ellison limited edition hard cover script book to classic* Star Trek*'s most popular episode* The City on the Edge of Forever. *Once the book had gone for printing and was in production, more than 150 corrections were discovered to the text. Harlan Ellison wanted the corrections made, and the publishers, conscious of the author's concern about the* →

Q TO GUEST STAR ON *STAR TREK: VOYAGER*



It's official: *Star Trek*'s Executive Producer Rick Berman spilled the beans in the US recently with the announcement in the entertainment press that John 'Q' de Lancie would be returning to the *Star Trek* universe in his old omnipotent guise for an upcoming episode of *Star Trek: Voyager*. The show, provisionally titled *Death Wish*, was written as a teleplay by Executive Producer Michael Piller from his son Sean's story but had to be bumped back one slot in the production line-up to await an opening in de Lancie's availability.

Rick Berman told the magazine Entertainment Weekly: "Bringing Q to *Star Trek: Voyager* has to be done carefully. We don't want to give the impression that of all Starfleet ships around, the only ones Q visits are those that have on-air series." ■

Report by Larry Nemecek. Exclusive interview with Rick Berman, Page 8; Michael Piller on *Star Trek: Deep Space Nine*, Page 13. John de Lancie will be featured in an interview next issue

CLASSIC *STAR TREK* DE-CLOAKS ON BBC2

Despite heavy promotion for the launch of *Star Trek: Deep Space Nine*, BBC2 slipped the start of a re-showing of classic *Star Trek* (Sundays, 11.40am) under the *Star Trek Monthly* radar in October. Screenings of episodes began without warning, despite regular communication with the BBC and the magazine's own enquiries about whether or not there were any plans to repeat the series for its section A Fistful of Data.

Responding to complaints about the lack of exposure, the BBC spokesperson acknowledged *STM* readers' concern about the unexpected re-showing of the series. The decision had not been last minute, as might be expected given the lack of publicity, but was based on other programming factors which affected its final inclusion in the schedule. That said, the return of classic *Star Trek* should, the BBC felt, be seen in a positive light. "We hope the screenings will introduce a new generation of viewers who may never have seen the series and we hope that they enjoy it." Certainly, from the number of letters *STM* has received from readers about the show, they could be onto a quiet winner...

The run of classic *Star Trek* is currently scheduled to continue until at least Christmas. ■

MIRROR, MIRROR

Lou Anders brings you up to date on what's happening to *Star Trek* actors away from their Starships and space stations, direct from the US West Coast

Walter Koenig will soon be making his third appearance as the psi cop Bester on J. Michael Straczynski's *Babylon 5* in the episode *Dust to Dust*. Mr Koenig's previous appearances were in *Mind War* and *A Race Through Dark Places*. Mr Koenig recently appeared alongside classic *Star Trek* co-stars **Nichelle Nichols** and **George Takei** on QVC for a live *'Star Trek* Collectibles' anniversary presentation. This was the largest number of original series cast members ever assembled for a QVC special, which aired in the US on 8 September and was set to coincide with the 29th anniversary of *Star Trek*, which premièred on NBC television on 8 September 1966. **Majel Barrett Roddenberry** is also scheduled to guest star on *Babylon 5* in another upcoming episode.

Tricia O'Neil will appear in the new ABC series *Murder One*, an acclaimed show from Steven Bocho Productions. Ms O'Neil portrayed Captain Rachel Garrett of the *U.S.S. Enterprise NCC-1701-C* in the *Star Trek: The Next Generation* episode *Yesterday's Enterprise*, placing her among the elite ranks of those who have actually sat in the captain's chair. Everyone's favourite android, **Brent Spiner**, will be appearing in a new movie called *Independence Day*, set to open on 4 July 1996. The movie is about the last three days prior to the end of the world, and also features Will Smith and Jeff Goldblum, among others. Meanwhile, his former superior officer, **Jonathan Frakes**, will appear with wife Genie Francis in the sixth episode of season three on *Lois & Clark*. They play the Lakes, wealthy collectors of exotic and unusual objects who have set their sights on Superman's cape. **Le Var Burton** recently appeared on UPN's series, *Deadly Games*, directed by **Leonard Nimoy**. Mr Nimoy himself has just released the book *I Am Spock*. The title, of course, plays off Nimoy's 1975 autobiography, *I Am Not Spock*. The former book set off a controversy of astronomical portions, which is one of the many topics Nimoy addresses in his new work.

Professor Stephen Hawking, who portrayed himself as a hologram in the *ST:TNG* episode *Descent, Part I*, has just accepted the possibility of time travel, after ridiculing the notion for years. Hawking reversed his opinion in the foreword to the new book, *The Physics of Star Trek*, from US astronomer Lawrence Krauss. Incidentally, for all you would-be time travellers, the secret apparently

lies in combining Einstein's general theory of relativity with quantum theory. Just make sure that you don't tell any Romulans. And speaking of time travellers, **Matt Frewer**, who portrayed the thieving time traveller Berlingoff Rasmussen in the *ST:TNG* episode *A Matter of Time*, can be seen in the upcoming feature *National Lampoon's Senior Trip*. He plays an uptight high school principal on a cross-country bus trip full of seniors en route to meet the President of the US. Matt Frewer is, of course, best known to genre fans for his portrayal of *Max Headroom*.

In other news, veteran *Star Trek* writers **Brannon Braga** and **Ron Moore** have written the film script for the upcoming feature *Freddy Vs Jason*. Meanwhile, in the world of cyberspace, **John Shull**, who played *ST:TNG* Klingon Molor, is co-owner of the new *Almost Paradise Café*, the first cyber-diner in Los Angeles county. The diner boasts internet access and exotic food, though whether or not live gagh is available is unclear... ■

Top left: *Walter Koenig and Nichelle Nichols prove that there is life in the old crew yet*
Top right: *History in the making – Stephen Hawking revises his opinion of time travel and Brent Spiner tackles* **Independence Day**
Above left: *Can Matt Frewer successfully make the transition between time travelling thief and high school principal?*
Above right: *Jonathan Frakes takes on the might of Superman in* **Lois & Clark**

book, agreed to make the changes. "All is well, and the book is on its way to waiting eyes and hands," explained Ellison. The book not only features the original Hugo award-winning script for The City on the Edge of Forever, *but interview material with several classic* Star Trek *actors about its production.*

Customisable Card Games

● Paramount Pictures *have licensed a classic* Star Trek *customisable card game to* Skybox. *Unfortunately, the game will not be compatible with* Decipher's Star Trek: The Next Generation *customisable card game.* Decipher, *who had hoped to secure licences for all four* Star Trek *shows and will continue to produce the* ST:TNG CCG, *are releasing planned products such as Alternate Universe, Q-Continuum and Holodeck Adventures as promised but down-sizing all other* Star Trek *developments in favour of other products. With the approvals for their Alternate Universe and Tin Box sets secured in September, these eagerly awaited products are now expected to ship from mid-December onwards.*

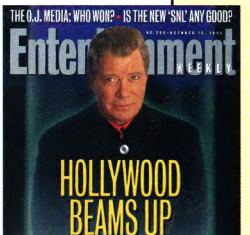
Cancelled Comics

● *The US comics press has reported that the current* DC *and* Malibu Star Trek *titles will be cancelled with the December issues. It remains to be seen who will take over the printing of these titles after 1995...*

Star Trek: Voyager Software on the Way

● Viacom, *the company which owns* Paramount Pictures, *recently purchased a stake in software developer* Looking Glass Technologies Inc. *The company is planning to develop several titles based on the* Star Trek: Voyager *series, the first slated to appear in 1996. The electronic gaming market* ➔

can be highly profitable, as seen by the success of the ST:TNG *CD-ROM computer game* A Final Unity, *which was the number one selling game for July in the US, according to research company* PC Data.


THE O.J. MEDIA: WHO WON? • IS THE NEW 'SNL' ANY GOOD?
Entertainment
HOLLYWOOD BEAMS UP
HOW HOLLYWOOD IS CHANGING THE FACE OF ENTERTAINMENT
PLUS: GOODBYE TO THE HOTTEST SUMMER IN HYPERSPACE

Tricorders for Real

● *In the US,* Vital Technologies Corporation *has come out with the TR-107 Tricorder Mark I. Yes, you too can own a tricorder! This functioning tricorder can sense basic weather conditions (temperature and barometric pressure), detect electromagnetic radiation, has a colorimeter (for use in determining plant health) and a stardate clock/timer!*

The World According to Cyndi

● *Finally, a thought on your favourite show from singer Cyndi Lauper, quoted in the US* TV Guide. *"You haven't lived until you've seen Captain Kirk speak Japanese..." she said. "If everything's OK in whatever* Star Trek *I'm watching, then the world is fine with me."*

SOURCES THIS ISSUE: **Paramount Pictures, Comic Shop News, Dateline: Starfleet, *J. Michael Straczynski*, Entertainment Weekly, Variety *and* Star Trek Monthly *writers in the UK and US***

ROUND-UP OF THIS MONTH'S STAR TREK NEWS

STAR TREK IN CYBERSPACE

Star Trek remains one of the most discussed items on all on-line servers, as well as the Internet itself (two different parts of the new electronic world). Recently, the war in cyberspace between 'server' on-line companies competing for 'users' business has begun to hot up. Every one of them, it seems, will not rest until they have convinced the entire world they're the best electronic service in terms of Internet access, discussion forums, news and other electronic delights.

In October, the new *Microsoft Network*, riding high on publicity for the launch of the Windows '95 PC operating system, announced a deal with *Paramount Pictures* for an official *Star Trek* on-line site. Plans for the site include features such as on-line chat sessions with *Star Trek* stars, a Starfleet Academy area, forums, and advanced (and exclusive) *Star Trek* updates. The news of the *MSN*/*Paramount Pictures* deal was greeted with some scepticism and confusion on other networks, with users wondering what the deal might mean for SF Media Forums on servers other than *MSN*. Over at *Compuserve*, the company perhaps feeling most at risk by *MSN*'s arrival on the cyberspace scene, their discussion forums underwent a rapid overhaul in November, splitting discussion of *Star Trek* and *Babylon 5* away from other television series in recognition of their importance in the eyes of the SF Fantasy media forum users. (In total, this one *Compuserve* forum deals with an average 1100 messages per day on all manner of SF television subjects from other television series in recognition of their importance in the eyes of SF Fantasy media forum users).

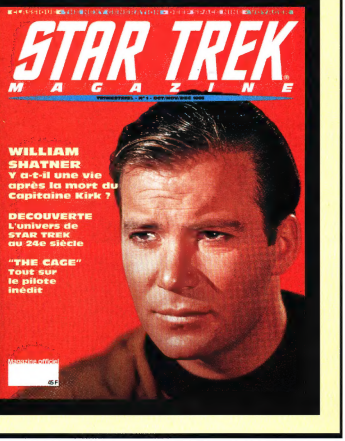
The *Microsoft Network* is already open to PC users, but Macintosh users will have to wait and see what *MSN* offers in terms of *Star Trek* news until a MacOS version of *MSN*, not an operating system itself, is released, probably in mid 1996.

With the sudden almost overnight popularity of cyberspace (at least as far as other media are concerned), *Entertainment Weekly* dispatched **William Shatner** to engage in an electronic conference with his many fans on *America Online*. Unfortunately, there are already six 'William Shatners' assigned to AOL and it took him most of his conference time to convince forum participants that he was the genuine article... And even when everyone engaged in the conversation was e-mailed a picture of him at his desk, there were *still* people who didn't believe it! ■

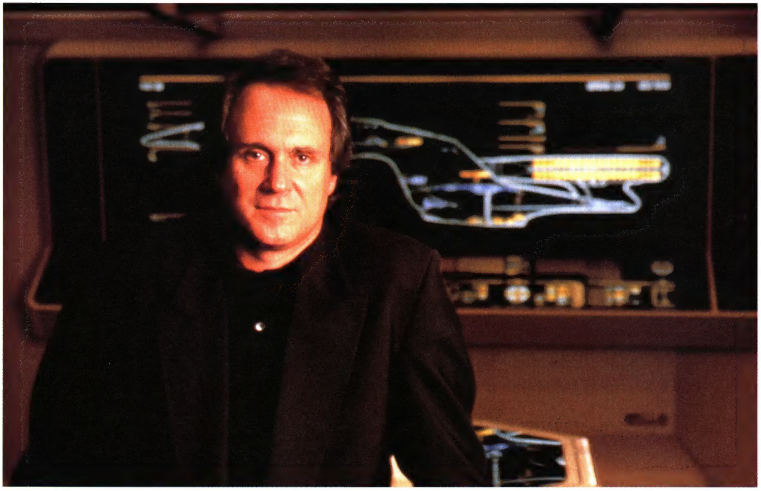
Official electronic *Star Trek* information can currently be found on the Worldwide Web at http://voyager.paramount.com. More information on the *MSN* site as we get it. *Star Trek* collectors with an interest in *Galoob* products might want to check out their WWW site at http://www.galoob. com. If your taste runs to *Decipher's ST:TNG* Collectible Card game, *Decipher* has a Worldwide Web page located at http://www.decipher.com/ decipher/stcg.

STAR TREK MAGAZINE LAUNCHES IN FRANCE!

Gimmick Press launched their very own version of *Star Trek Monthly* last month, *Star Trek Magazine*, a quarterly based on the UK monthly. The company, who already publish a popular cult television magazine entitled *Génération Séries*, negotiated with *Titan Magazines* and *Paramount Pictures* for some time in order to secure the rights for the title. Although it may look different from *STM*, the interiors of *Star Trek Magazine* use the same format and features as *STM*. We would certainly like to wish *Gimmick Press* all the best with the title. Hopefully this is just the first of many foreign-language equivalents of the best *Star Trek* magazine in the world... ■


STAR TREK
MAGAZINE
WILLIAM SHATNER
Y a-t-il une vie après la mort du Capitaine Kirk ?
DECOUVERTE L'univers de STAR TREK au 24e siècle
"THE CAGE" TOUT SUR le pilote inédit

"No, we don't have a title. The working *title is* Star Trek: Resurrection."



From the last rumours on the next *ST:TNG* movie to the return of Q on *ST:VOY*... The hours in a work day simply disappear when you're Rick Berman and have to juggle the demands of so many projects, but the Executive Producer of all things *Star Trek* squeezed out some time by carphone on his way into work in mid-October to update Larry Nemecek and *Star Trek Monthly* readers on the state of 'The franchise'...

STM: Well Rick, we're at one year and counting until the new *Star Trek* movie is scheduled to open. So where does the script stand?

RB: The studio has it. They're very excited about the script and we've sent copies of it to Patrick Stewart, who's giving us some input. We're at the stage now where we're starting to budget and to line up some of the key personnel of the production. So my guess is within a month's time we'll probably select a director.

STM: Do you have a title yet?

RB: No, we don't have a title. The *working* title is *Star Trek: Resurrection*. But who knows what will happen.

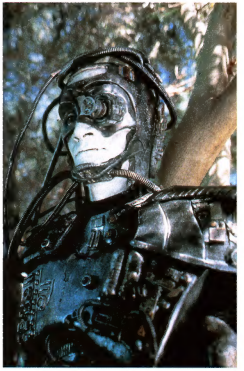
STM: Will it have a budget comparable to the last one?

RB: I think we'll be getting a bit more money this time. This film doesn't have any more location work in it than the last film, but there's a lot more action in the movie, a lot of visual effects sequences, and hopefully the extra budget will

Above: *Not to be confused with Q, Rick Berman knows and sees all in the* Star Trek *universe*

Production is Paramount: An Interview with Executive Producer

Rick Berman



Above: *The Borg return in the upcoming feature film*
Below: *Quark gets a sniff of 20th Century Humans in* **ST:DS9 Little Green Men**

help us to do those in state-of-the art fashion.

STM: Dealing with the Borg I guess you'd expect that.

RB: Absolutely.

STM: Now, once and for all, to put down those ever-present rumours - especially about Lwaxana Troi being in it and getting killed off - the purported Internet script that was out; just for the record, that was all bogus, right?

RB: Yes. I've been very amused by the rumours that I have heard and seen on the Internet - they've all been totally off. I'm waiting for them to get more accurate!

STM: One of those rumours was that Patrick Stewart would only be involved in a cameo or a lesser role - is there anything you could say about that one?

RB: Well, it couldn't be more untrue! Patrick - or more importantly, Jean-Luc Picard - will undoubtedly be the lead character and the star of the film. We're in the process of putting (*Star Trek* series and features Production Designer) Herman Zimmerman into the mix, and Peter Lauritson as co-producing, post-production supervising guy. We're selecting a visual effects house and starting to get the film budgeted. In terms of line producers and production managers and specifically the director, my guess would be that by [mid-November] all those people would be chosen.

STM: But plot-wise, things have come about as you guys have envisioned, with no major changes?

RB: Oh, there've been no major glitches at all. The film is being budgeted, and as a result of that process we may have to bring it down a bit - which invariably happens. But all we've written so far is a first draft; there's a lot of work left to do on the script and a lot of work in terms of selecting the right people to be involved in the movie. It's all going along as scheduled.

STM: On the other fronts, it seems that *Star Trek: Deep Space Nine* is finally having its time in the sun in a big way.

RB: It seems that our decisions to go with a two-hour movie to open the season, to promote it carefully, and to add the Klingons and Worf are all paying off. I don't have the final numbers, but the two-hour opener seems to have out-rated anything of the entire third season. If in fact we were looking for a large audience to sample the new look of the show, we certainly got one.

STM: And then *The Visitor* was a great show.

RB: Yeah, I'm very pleased with it. In fact, when it was announced that O. J. Simpson was going to be talking to NBC we were kind of unhappy because in Los Angeles and some other markets the show was going to air during that. So we can be grateful that O. J. decided not to do his television interview!

STM: What about the rest of what's happening on *Star Trek: Deep Space Nine*? You talked a bit about the Roswell show last time, *Little Green Men*.

RB: We have some wonderful scripts and wonderful shows coming up. We have a very tongue-in-cheek episode coming up about Julian Bashir, who we learn spends his free time going into the holosuite and playing in a James Bond-like fantasy world set in the milieu of high espionage in Great Britain in the Sixties. He entices Garak to come with him on one adventure, and as a result major problems occur that put a number of our leading characters' lives in jeopardy. It's going to be a very fun show with, I think, a lot of great production value. And it should give Siddig a chance to show his stuff, because he truly is a remarkable actor.

"Yes, I've been very amused by the rumours that I have heard and seen on the Internet – they've all been totally off."

STM: *Rejoined* is the one with the gender plot issue, featuring Dax. Is there anything more you can say about that one?

RB: Well, specifically it's about an inadvertent unification between Dax and a woman scientist. They are both joined by Trills, but what we learn is that the woman scientist, say, a hundred years or three hosts ago, was married to one of Dax's previous incarnations. The female scientist three lives ago was a female host, and Dax's host three hosts ago was a male, and at that time these two were married. One of the hosts died and the symbionts were integrated into other hosts, and now after a hundred years or so these two Trills meet each other. There's a very specific law in Trill society that people who were joined Trills and involved in previous relationships - family, romantic, whatever - are not to get re-involved in any way. There's all kinds of complexities that caused this taboo to exist; so it's a story about

Dax and this woman wrestling with their feelings *vis-à-vis* the rules and potential punishment their society threatens. It's a fascinating article, obviously. It deals with sexual orientation in a science fiction metaphorical way, and I think it makes us look at ourselves. It's an episode that turned out beautifully - we're all very pleased with it. It was directed by Avery Brooks, and Susanna Thompson, who plays the other character (Lenara), is wonderful, as is Terry Farrell, so it's an episode I'm really looking forward to.

STM: There's been a lot of clamouring over the years for a homosexual character, and of course *ST:TNG*'s *The Outcast* took the gender issue and turned it on its ear in a science fiction way as well. So how do you think this will be received?

RB: I hope it is received with some controversy. I think it does deal metaphorically with homosexuality in the sense that it deals with how society puts taboos on certain sexual orientation. I think it's going to be a thought-provoking episode, I'm sure there are those in the gay community who will probably feel that we haven't gone far enough, but our objective in this story was very specific and related to the big points that are exhibited in the story - it was never designed to be 'how far can we push this?' It's another step in our attempts to supposedly open stories that deal with a variety of sexual orientation. It's a lovely story, beautifully written script, and it's quite a poignant episode.

STM: Over at *Star Trek: Voyager*, now, it's been announced that you finally have a Q show coming out.

RB: Yeah, we have a terrific Q show that started filming today, being directed by Jim Conway - one of our finest directors. It has John de Lancie back as Q and it has another Q involved with the show. We're going to see a surprise visit by one of the characters from *Star Trek: The Next Generation* and historical figures, and although it's got a lot of humour as most Q shows do, it's also an examination of the question of suicide and assisted suicide - again, done in a metaphorical sense. But it's gonna be, I hope, provocative and quite interesting.

STM: Q goes back and forth between being the villain and the comedian, so it sounds as if this dwells a little more on his philosophical side.

RB: Sometimes people would accuse the Q shows of reaching for things, him just popping onto the *U.S.S. Enterprise NCC-1701-D* or onto the *Deep Space Nine* space station, for example, for no purpose except to cause a little mischief. We've been trying to focus on Q stories with a little more meaning than that, and have a very solid reason to have Q in the mix of a given episode. So we'll see what happens.

STM: How have you felt about the season so far, and those four hold-overs?

RB: Well, a lot of what we have coming up is going to be a little controversial. We started off the season with *The '37s*, which was a great episode, and I think we've turned out some lovely ones so far, and the ratings are quite good, so we're very pleased.

STM: Now, the ratings don't look as good as they ought to because UPN isn't a full network, right?

RB: There's other things too. The O. J. Simpson trial, which near the end was going until 8 o'clock, was on in New York and the East Coast - and that meant live broadcasts would last all the way until 11 o'clock at night. I think that the O. J. trial and the baseball playoffs have caused a little bit of a dent in the ratings, but now that those things are over the ratings seem to be doing quite nicely.

STM: You have a couple of big Chakotay shows coming up?

RB: Yeah, we have a terrific Chakotay show coming up called *Tattoo* that deals with the history of Native Americans and also touches a little bit on the possible influence of a certain group of aliens - which should be quite good. I loved the show.

STM: And then Seska is coming back.

RB: Yes, we have a Seska show that we're finishing editing now (*Maneuvers*). It's a show that again deals heavily with Robert Beltran and his character, Chakotay.

STM: Well, thanks again for the update, Rick, and we look forward to checking in with you again.

RB: For our fans in the UK it's always a pleasure! ■

Top left: *Worf settles in comfortably on* **ST:DS9**
Top right: *Tuvok has words with Seska in* **ST:VOY Prime Factors**
Below: *The omnipotent Q ponders a visit to Captain Janeway and the crew of the* **U.S.S. Voyager**

EPISODE CHECK

High adventure and camp comedy marked November's just-aired episodes for US viewers of *ST:DS9*, as the series continues to pioneer the 'known' *Star Trek* universe back in the Alpha Quadrant. Details on the latter half of the month's episodes were sketchy at presstime, as *ST:DS9* found itself once again with a tighter turnaround schedule from scripting to shooting to airing.

Spoiler Alert! Don't read any further if you don't want your enjoyment of upcoming shows dampened by knowing too much beforehand... please note that episode titles may yet change before screening.

Rejoined

From a story by Producer René Echevarria; teleplay by Supervising Producer Ronald D. Moore & Echevarria. Directed by Avery Brooks – his fifth for *ST:DS9*.

This daring episode delves into Trill society and the consequences of symbionts that are joined to hosts of different genders across periods of time – as when a widowed symbiont of one of Dax's prior male hosts turns up on *DS9* in her current female host, and the two Trills realise the sparks still fly. Unfortunately, it's taboo on Trill for any previous symbiont mates to keep up with their lovers, spouses and children in future host generations, whatever the gender, and the social punishment is banishment, with the symbionts involved destined to die with their hosts and without a new one. The lead guest role of Dr Lenara Kahn, who joins her brother on a Trill science team trying to create an artificial wormhole, is played by two-time *ST:TNG* guest Susanna Thompson: once as the Romulan Varel of *The Next Phase*, the other as the inmate Jaya from *Frame of Mind*.

Above right: *Sexual chemistry sizzles between Dax and former lover Dr Lenara Kahn in* Rejoined
Below: *Keep looking ladies – the Jem'Hadar are back in* Starship Down
Bottom: *Our favourite Ferengi family finds itself lost in time in* Little Green Men

Starship Down

Directed by *ST:TNG* veteran Alexander Singer, this episode was written by David Mack & John J. Ordover, a *Star Trek* fiction editor at *Pocket Books* in New York.

This tense drama isolating cells of character action within the larger framework of an overall crisis follows in the footsteps of *ST:TNG's Disaster* and features a covert trade meeting between the *U.S.S. Defiant* and the subjugated Karemma of the Dominion, first mentioned in season two's *Rules of Acquisition*. Quark leads the trade mission for the Ferengi, who act as go-betweens for the United Federation of Planets and the breakaway Karemma, but the *U.S.S. Defiant* is forced into the odd location of a gas planet's atmosphere when two Jem'Hadar ships spoil the party.

In separate duet scenarios, the ensuing chaos forces the bargainers, Kira and Sisko, and Dax and Bashir, to re-examine their relationships after a number of heroics. Meanwhile, Worf gets a chance to work with Miles O'Brien and his staff of engineers. Look for two-time guest star James Cromwell – Prime Minister Nayrock of *The Hunted* and the Yridian, Jaglom Shrek, of the *Birthright* two-parter – as Hanok, Quark's counterpart for the Karemma.

Little Green Men

One of two *ST:DS9* stories sold this season by freelancers Toni Marberry & Jack Trevino (after *Indiscretion*), written in teleplay form by Executive Producer Ira Steven Behr and his usual partner, Co-Producer Robert Hewitt Wolfe. Series veteran James L. Conway, fresh from the two-hour season opener, directs.

Audiences were delighted with this Ferengi romp that posits how a time-lost Quark, Rom and Nog were the real secret behind the alleged US cover-up of alien remains found in 1947 near Roswell, New Mexico. The guest cast includes all the styles and stereotypes you'd expect to find in an American SF B-movie of the Fifties – burly, gruff army types, Cold War undertones, and even a sympathetic scientist and his girlfriend, Jeff and Faith, named in homage for the lead actors in the 1954 SF film *This Island Earth*, Jeff Morrow and Faith Domergue. Here faith is played by Megan Gallagher, previously seen as Vareel, the mate of would-be Trill host Verad in *Invasive Procedures*.

The segment is marked by other in-jokes as well – such as Director Conway himself, who ironically helmed the Sunn Classic Pictures supposed expose of the UFO cover-up, *Hangar 18*, back in 1980. Add to that how the hangar exterior in this episode looks suspiciously like Stage 18 at *Paramount Pictures* – which just happens to be one of *ST:DS9*'s sound stages. And then there's Nog pointing out that the image of historical Terran figure Gabriel Bell (detailed in last season's two-parter *Past Tense*) looks exactly like that of Captain Sisko!

Next up in the *ST:DS9* schedule is **The Sword of Kahless**, with a story by Richard Danus and a teleplay by early *ST:TNG* Co-Producer Hans Beimler. Beimler recently returned to *Paramount Pictures* as a *ST:DS9* producer but without his former writing partner Richard Manning. This story reunites John Colicos's latter-day Commander Kor of *Blood Oath* with Dax and now Worf, as a trio in search of a sacred artefact of the now-cloned Klingon demi-god. After that? Stay tuned... ■

by Larry Nemecek

CHANGES BEHIND THE SCENES AT *ST:DS9*

Kevin Stevens talks to Creative Consultant Michael Piller

***Star Trek* Executive Producer Michael Piller is an exceptionally busy man. Last year alone, in addition to creating *Star Trek: Voyager* with partners Rick Berman and Jeri Taylor, Piller was also involved in the season's episodes of *Star Trek: Deep Space Nine* with that show's Executive Producer, Ira Steven Behr. Plus he created and brought to life a non-*Star Trek* Western adventure series, *Legend*.**

Piller's devotion to creating *Legend* paved the way for two of his colleagues to come into their own as executive producers of the current *Star Trek* series. Jeri Taylor is in charge of the day-to-day running of *Star Trek: Voyager*, and Ira Steven Behr does the same for *ST:DS9*. "I've been fortunate to help nurture some very talented people and I'm lucky many of these people have stayed with *Star Trek* as long as they have, because their talent is very difficult to find," Piller says.

"It's a selfish kind of motivation," he says, "because if it weren't for these people being able to take over the reins, none of my other projects would be. I believe in the selection of talent so they can eventually move up the ladder. I can then relieve myself of responsibility – so that it all doesn't have to be done by myself or Rick (Berman). I'm delighted by that. My life would be absolute misery without these people."

Now, for the first time, *ST:DS9* begins a new season without Piller as an executive producer. Executive Producer Ira Steven Behr is steering the season's stories solo. Piller reflects on these changes, as well as on numerous attacks he's heard about *ST:DS9*'s popularity in the *Star Trek* universe.

"I was able to reduce my status and my credit on the last five episodes of the (third) season on *ST:DS9* to creative consultant," Piller explains. "But I continue to give them general notes and reactions and praise, but fundamentally, they don't have to satisfy me. They have to satisfy Ira now. Ira was doing the job, and had earned the right to take the credit (as executive producer)," Piller says. Piller becomes frustrated at the often-heard refrain that *ST:DS9* is not as interesting as the star-ship-based *Star Trek* shows. "I have very strong feelings about this," he says. "I read a piece in the *Los Angeles Reader* in which people kept calling the show boring because the station doesn't go anywhere. I responded to this article with a letter which said, "Don't you understand, that's the whole point!"

"You get the feeling that we don't much like commitment in our society," Piller says. "We are much less comfortable with commitment than going on to the next adventure. *ST:DS9* is about being committed to sticking around somewhere."

Piller has been pleased to discover a large, loyal contingent of people who do support *ST:DS9*. "It's become more and more apparent to me that there are a group of loyal fans of the show, there is a core audience, like those who attended the Museum of Television and Radio presentation (last year) who like *ST:DS9* the way it is and who don't want changes in it. I call them the Niners," he says.

"The success of the original *Star Trek* was from a small group of devoted fans, like the Niners," Piller points out. "It may be that when the show is stripped (syndicated throughout the five-day week), and people can see the episodes two or three times, that they will begin to appreciate the level of storytelling there.

"The texture of the fabric has become much richer on this season of *ST:DS9*," Piller says. "If you pull out several episodes of *ST:DS9*, it's as good as television can get, and it's not *ST:VOY*, it's not *ST:TNG* and there's nothing wrong with that."

Piller believes that *ST:DS9* has perhaps never really gotten its own moment in the sun. "It's a middle-child syndrome," he says "*ST:DS9* was under the shadow of *ST:TNG* for the first year-and-a-half, and then, it was supposed to be able to be on its own, but there was all the attention being paid to the movie *Star Trek Generations*, and then along came the baby of the family, *ST:VOY*, and now much of the attention is being diverted there."

Now, with the addition of Michael Dorn to the show's cast, as well as new threats from the Klingon Empire, plus the Dominion, the Cardassians, and the Maquis, *ST:DS9* promises to call lots of brand-new attention to itself. And its co-creator Michael Piller couldn't be prouder. ■

Above: *It's a Worf – Michael Dorn continues to make his presence felt aboard* **Deep Space Nine**
Left: *From barman to scientific curiosity... Rom in* **Little Green Men**

D SPACE NINE™

Below: *Chakotay's father features in the mythic* Tattoo
Middle: *Kes meets a more vicous colony of her race*
Bottom: *The Kazon are back*

EPISODE CHECK

Quite apart from the news that *Star Trek: Voyager* will soon feature a guest appearance by Q, the series also shines with an upcoming appearance by a performer more linked to the stage than the stars: Joel Grey, the Oscar winner as best supporting actor in *Cabaret*, is the lead guest in the upcoming episode *Resistance*. The series is also beginning to flesh out not only new aliens but also add to the young 'back story' of its regular characters and those they encounter.

By presstime, as previously reviewed in *Star Trek Monthly*, the US air schedule so far this season included *Initiations*, *Non Sequitur*, *Parturition* and *Persistence of Vision* from the 'real' second season, with *The 37's*, *Projections*, *Elogium* and *Twisted* held over by the United Paramount Network from the end of season one.

The season then continued as follows:

Spoiler Alert! Don't read any further if you don't want your enjoyment of upcoming shows dampened by knowing too much beforehand...

Tattoo

Teleplay by Michael Piller from a story by Larry Brody. Directed by Alexander Singer (his first for *ST:VOY*)

A Chakotay story, delving deep into his past and revealing the symbolism of his tattoo, his tribal background and the differences that separated him from his father, Kolopak (Henry Darrow, Manolito in the Sixties US Western series *The High Chaparal* and *ST:TNG's* first speaking Vulcan, Admiral Savar of *Conspiracy*). Richard Fancy, who played Captain Satelk in *The First Duty*, is seen as an alien whose connection to Chakotay's forebears provides the mythic, compelling linchpin to the show.

We learn how Chakotay's refusal to join his Native American colonists on Dorvan V (seen in *ST:TNG* episode *Journey's End*) caused a rift with his father, whose death as a Maquis fighter inspired Chakotay to resign from Starfleet and take up his people's cause. There's also an update on the ship's first expected birth from Ensign Wildman, seen in *Elogium*, and the Doctor's comical efforts to empathise with his patients via a self-inflicted illness.

Cold Fire

Directed by *Star Trek* veteran Cliff Bole (namesake of the Bolian race!), last credited with *ST:DS9's Facets*, based on a teleplay by Supervising Producer Brannon Braga from a story by Anthony Williams.

This chilling script from Braga, the maestro of *Star Trek* twistedness, brings the crew face-to-face with the long-sought female Caretaker – who surprisingly appears as a young girl. Janeway soon discovers she's nothing like the mate we last saw in the pilot episode *Caretaker*. As the story ends, we get the distinct impression that we haven't seen the last of this alien, named Suspiria.

The hour also features a colony of Ocampa who likewise turn out to be nothing at all like the docile underground population of Kes's homeworld, along with some of the most horrific scenes filmed on a *Star Trek* series since the destruction of the parasite mother creature on *ST:TNG's* first-year story *Conspiracy*. Look for Norman Large, a man of many alien faces best remembered as Romulan Proconsul Neral of *ST:TNG's Unification* two-parter, as an Ocampa male.

Maneuvers

Script by Executive Story Editor Kenneth Biller, originally called *Manipulations*, directed by past *Star Trek* Supervising Producer David Livingston, who left the shows to turn his prolific directorial portfolio into a full-time career this season – most recently with *Non Sequiter* and *ST:DS9's The Visitor.*

The Kazon are back – and so is Seska – in a story which introduces even more of those many Kazon sects and explores their internal fighting. Seska was last seen with the Kazon-Nistrim, which we learned here was a sect on the decline, whose First Maje Culluh – again played by Anthony DeLongis – was desperate to regain power, if not prestige.

The rapid-fire plot twists and turns through a kamikaze shuttle run, technology duels between Seska and the starship team, and a high-stakes summit of Nistrim, Mostral, Hobii and Oglamar majes. Perhaps the most interesting thread here is the beginning of a personal guilt Chakotay feels for Seska's being loose to stir up trouble, and the vendetta he undertakes to stop her without authorisation. But even if he wins this battle, the fight's not over: in perhaps *Star Trek*'s most chilling ending yet, Seska reveals she has impregnated herself with Chakotay's DNA to bear his child – another great set-up for stories yet to come.

Resistance

First teleplay for the series by 'rookie' staff writer Lisa Klink from a story by the team of Kevin Ryan, senior editor for the *Star Trek* line at *Pocket Books*, & well-known *Star Trek* novelist and comics writer Michael Jan Friedman. At the helm was Rick Kolbe.

The 'kidnapped by aliens' plot turns on the performance of Joel Grey as a seemingly senile old man who is convinced that Janeway is his daughter and talks of freeing his wife and her mother from the prison of the alien Mokra army occupying their Alsaurian homeworld. Alan Scarfe, the real-life husband of Barbara 'Lursa' March and past portrayer of *ST:TNG* Romulans Mendak and Tokath, here plays the Mokran trying to squeeze news of the Alsaurian resistance from the captured Tuvok and Torres who had, using its members as contacts, to buy needed telerium for the *U.S.S. Voyager*'s warp drive injectors. In the end, Janeway and her 'father' Caylem make an unlikely and touching duo as they take on the Mokra prison where her crewmates are being held – and Caylem shows himself a hero still. ■

by Larry Nemecek

STAR TREK®: VOYA

VOYAGER OPENING CREDIT SEQUENCE

For the United Paramount Network's flagship series *Star Trek: Voyager*, the producers of *Star Trek* decided to place their ship and its crew in a new, unexplored area of their fictional universe, so the show's opening title sequence had to be a majestic introduction to both the *U.S.S. Voyager* and the strange new worlds it encounters on its long journey home. To accomplish this, they turned to the computer graphics artists at *Santa Barbara Studios*.

Formed in 1989, the group had done plenty of previous work for *Star Trek*, providing the comet encountered in the *ST:TNG* episode *Masks*, and the one seen in the opening credits of *ST:DS9*. Founder and president John Grower even worked on *Star Trek: The Motion Picture* in 1979, as a member of *Robert Abel and Associates*. It was just after delivering work for *Star Trek Generations* that Visual Effects Producer Dan Curry asked Grower and his team to come up with concepts for the opening credits of *ST:VOY*. "They asked us to do an opening that had several scenes, but we could come up with interesting space phenomena to put in those scenes," says Grower. "We had some guidance from Dan Curry, and a little from (Executive Producer) Rick Berman, but they were giving us a lot of creative control and freedom."

"We wanted to get this sense of wonderment at being out in deep space. That was really the guide that was given to us by Dan Curry, and then we had the freedom to go from that point to create a sequence," says Eric Guaglione. Grower, Guaglione and storyboard artist Erik Tiemens together came up with nine initial concepts. Six of these shots were used in the final sequence. Storyboards and colour composite drawings were done for each of these six shots, which were then turned over to Dan Curry for notes and suggestions. One of the early goals was that the starship be an integral part of the shots, that the ship have an impact in each setting depicted.

"That was one of the challenges," says Guaglione, "to tie the ship into those environments. When the ship is flying above the planetary rings, for example, you see its reflection. When it's moving through gas, the gas is trailing behind the ship. That really lodges the ship in the environment."

It took about three weeks to complete the conceptual work and receive approval for each of the six shots. Then, *Santa Barbara Studios*' 10 employees began the six-and-a-half weeks of production time needed for the credits sequence. While the shots were done concurrently, some were more complex than others. One of the most difficult has the *U.S.S. Voyager* passing over a moon, which rotates slowly in the foreground of the shot. "This foreground moon was actually a matte painting done by Craig Mullins," says Grower, "but we then took the matte painting and mapped it onto three-dimensional geometry, so it became a 3-D matte painting.

"We painted what's called a height-map that's a black-and-white map in which the bright parts extend closer toward you, and the dark parts get pushed back. You're essentially painting and creating three-dimensional geometry by playing with the contrast between white and black. You place the painting onto this geometry, and now you have a three-dimensional surface that you can rotate. You can have perspective happen within the painting. *Paramount Pictures* was quite blown away by what we were able to do with that," says Grower.

GER™

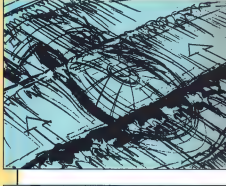
Another spectacular moment in the credits is the planetary ring sequence. Here, the shot begins underneath as we pass through the rings, and once above, the lighting of the ship actually reflects off the rings. "You get this really icy quality of the rings, which we wanted to emphasise," says Guaglione. "One of the keys to this scene was that it should not look like Saturn. We wanted to make the gas planet a different colour from Saturn. The rings are much icier. We wanted it to look like a wet road."

For the credit sequence finale, Guaglione proposed a shot he'd long wanted to see on *Star Trek*. "You have a dark opening and a moon drifts off and creates this incredibly bright eclipse, and out of this comes the *U.S.S. Voyager*, with these extremely long shadows. It was very dramatic. When we pitched the idea, they went for it right away."

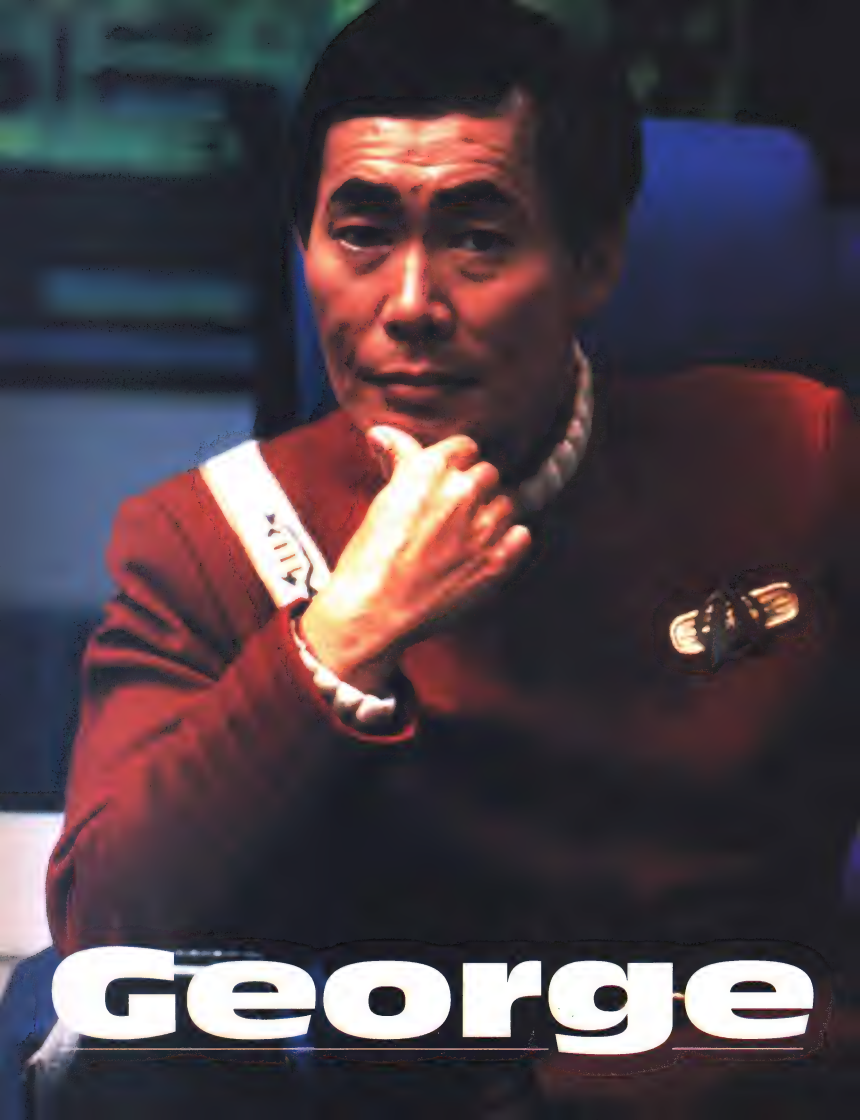
"The one thing that made this scene very beautiful was that it was sun-lit from the left, from the star that is eclipsing, and then it's lit red on the other side from the nebula," says Grower. "You have one planet here with very, very dramatically different lighting," says Guaglione. "It's a very cool tone here (on the left), and a very warm tone here (on the right). That was a conscious decision, and relates to the overall sequence of shots in the opening. If you look at the whole opening sequence, we start with warm colours, then we go to cool, and come back to warm. There's a lot of psychology going on, with cool colours being mysterious, warm colours being friendly and (representing) home."

"The great thing about working on *Star Trek*, is at least we get to do effects that *look* like effects. So often you hear people say, 'we do effects that are so good, you can't tell they're there.' Who wants that?," laughs Grower. "I want somebody to go, 'wow, that's a great effect'." *Santa Barbara Studios*' computer-animation techniques were also recently seen in the episode *The 37's*, in which the *U.S.S. Voyager* is seen landing on a planet surface for the first time. With such spectacular effects as these in their bag of tricks, Grower and his team should be hearing that refrain from viewers of the show for some time to come. ■

by Kevin Stevens



Top: *A finished segment of the opening credits*
Above: *Storyboards show Voyager moving through a gas cloud*


George

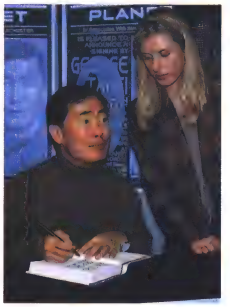
"It was exciting, participatory and a little scary, because so much hope was vested in the series, and as an actor, you have the responsibility for creating this new world and making it seem as though it's a normal part of that character's existence."

To The Stars

The Continuing Adventures of Captain Sulu: An Interview with George Takei by Joe Nazzaro

George Takei has had some amazing experiences in his 58 year lifetime. He's carried the Olympic Torch, he's run for public office, he's had his hand prints entombed in cement outside one of Hollywood's oldest theatres.

Takei has also been a major part of one of the most popular and longest running show business institutions in history. Now the actor has chronicled his life story, including his 30 year relationship with *Star Trek* in his autobiography, *To The Stars: The Autobiography of George Takei, Star Trek's Mr Sulu*. Takei hopes readers will enjoy his story and hopefully learn a little bit about the actor that they didn't know before. "I wanted to share something of myself with the fans who might know me in one context," he says, "and flesh out that person that they know from their television screens."



To The Stars follows Takei through his early childhood in American Internment camp where Japanese-Americans were relocated during World War II, and his family's subsequent move to Los Angeles in 1946. Takei's acting career actually started in the late Fifties, when he helped dub English voices onto the Japanese monster movie *Rodan*. He went on to appear in such prestigious television productions as *Playhouse 90* and *The Twilight Zone*, and films such as *Ice Palace* and *Hell to Eternity*. It was a call from his agent to interview for a new space series called *Star Trek* that would change the actor's life forever.

"It was an exhilarating prospect," Takei remembers of his first conversation with *Star Trek* producer Gene Roddenberry, "because almost every other opportunity was either inconsequential or defamatory, and here was something that was not only a positive opportunity but also a breakthrough. I was really excited about it, but then reality sets in, the whole struggle for survival of the series itself, and then the struggle for your character to find his spot in the limelight."

For Takei, who says acting roles for Asian-Americans were often very limited, working on *Star Trek* was a once-in-a-lifetime opportunity to showcase his talents without being pigeonholed by racial stereotype. "It was exciting, participatory and a little scary, because so much hope was vested in the series, and as an actor, you have the responsibility for creating this new world and making it seem as though it's a normal part of that character's existence. It was really quite different from say, getting cast in a detective show where all of the settings are familiar and understood and you're able to move right into the character. In this case, it's an entire environment that you have to create, so it was both exciting and a little scary."

In looking back over his work on the original *Star Trek*, Takei has tried to correct some of the misconceptions related in other actor's biographies. Case in point: Sulu's aggressive sword play in the episode *The Naked Time*. While Bill Shatner's *Star Trek Memories* recounts a George Takei out of control, gleefully poking stage hands with his sharp blade, Takei says most of the story was blown out of proportion by actor James Doohan.

"Bill may have been a little wary. I'm sure he knew

Opposite: *The U.S.S. Excelsior has never been in better hands*
Left: *George Takei keeps the fans happy at a recent London signing (Photo by Dick Jude)*

Takei

Jimmy's exaggeration was based on my practising around there, so he had created the impression that I was out of control. Bill could have been a little wary of my enthusiasm in throwing myself into that part, but I maintain that my recollection is accurate."

Although Takei has always been outspoken where the development of Sulu was concerned, he says he wasn't able to provide much input regarding his character during the series's original run. "There were a lot of factors involved in that," he explains. "I was the fourth or fifth banana, so that limits the extent of your leverage. There were also outside circumstances, as when I took off to do *The Green Berets*, which went over, and because of the delay, Walter was brought in and he got those lines. After lobbying Gene the season before, he had written some wonderful things for Sulu into the next season's scripts and Walter got them, so there were those circumstances. Given all that, I must say it's the longevity of *Star Trek* that ultimately helped me gain that captaincy."

"It's true there was that feeling of 'He's one of us, and now he's going to be telling us what to do and making those decisions that affect our work.'"

Above left: *The flashing blade, Sulu terrorises the crew of the* **U.S.S. Enterprise** *in* **ST:TOS The Naked Time**
Above right: *Phaser versus samurai sword – bets anyone?*
Below: *Dressed to thrill*

The second phase of Takei's work on *Star Trek* started many years later, with the feature film *Star Trek: The Motion Picture*. As the original cast reassembled for the first of six big-screen adventures, there was a strange feeling that everything was strange yet familiar.

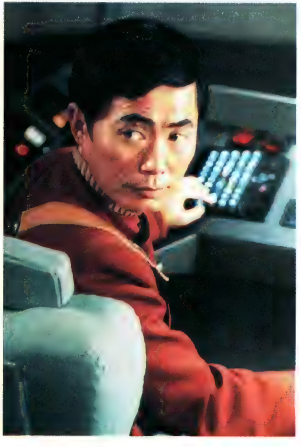
"The context was *Star Trek* so there was the feeling of coming home, but there was also that feeling of excitement and of scariness as well. Here we had this distinguished director, Robert Wise, so there was a sense of moving into another stratosphere in one's career progression, and it wasn't really going home, because there was a whole different feel about that show. The costumes were different, the feel of the set even though the geometric configuration was still the same, the tone colour steeliness, and the monochromatic look was totally different."

As Takei recalls, the film series took a dramatically different turn with *Star Trek II: The Wrath of Khan*, a darker, more character-driven piece than its predecessor. "As I said, the colour in the first film was a little monochromatic. The look was muted, and I think that symbolised the interpersonal Human relationships too. In the second movie, we got to be a little more funky. Our costumes were wrinkled a little bit, and the Human relationships became less stainless steel."

Takei credits much of the success of *Star Trek II: The Wrath of Khan* to Director Nicholas Meyer. "He's the guy who brought the new life, the new sense of drama and the recognisable Human relationships into the second film, so he really saved the series after the first one. Of course, the next big success was *Star Trek IV: The Voyage Home*, where he contributed vitally to the script and brought in that whimsical quality, while it was Leonard who brought in the environmental concern. Then we had *Star Trek VI: The Undiscovered Country*. The lore is that the even ones are the successful *Star Trek* films and the odd ones are the less than successful films. It's interesting that Nick is the one who was involved in all three even ones, and so I'm hoping and praying that he's involved in the eighth movie. There is scuttlebutt that Nick might be involved."

The other major creative force who came aboard with the second film was Executive Producer Harve Bennett, who also oversaw films III, IV and V. "When I first saw that Harve was coming on board, I had worked with Harve on an episode of *The Six Million Dollar Man* which he produced, so I thought I had a leg up on my colleagues who didn't have a relationship with him.

"In the book, I talked about the lunch where I tried to lobby Harve to enhance Sulu's role. I thought we had a



good working relationship, but Harve had to work with so many other personalities as well as forces in being the producer of the films, and he did have to play - for lack of a better word - a political role, and in politics, you sometimes have to not tell the truth. I had my difficulties with Harve because of that, and sometimes we had to make some compromises."

Another potential source of conflict that arose with the third film was that Leonard Nimoy had been signed as Director. The prospect of working with his co-stars in a directorial capacity made Nimoy somewhat trepidatious (as he explained in *Star Trek Monthly* Issue 6), and Takei agrees the situation was slightly uncomfortable at first.

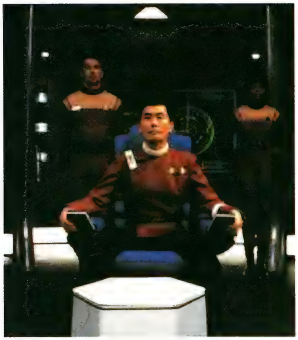
"It's true there was that feeling of 'He's one of us, and now he's going to be telling us what to do and making those decisions that affect our work.' Nevertheless, Leonard was someone that we know, and I've always had a great respect for him as an actor. His contribution in creating that extraordinary character was inspiring, and here he was directing, so there was that strange dichotomy of trusting him as an actor to work on a scene, and now he's the boss who can determine your fate. As we got into the project, I started to feel more comfortable with that relationship."

Nimoy returned as Director on *Star Trek IV: The Voyage Home*, and this time, according to Takei, everything seemed to click. "I think that kind of wariness with each other had worn off by that time, and the other factor that came into play was the tone and nature of that script. It was such a fun script to work on, whereas *Star Trek III: The Search for Spock* had an element of tension about it that was intrinsic to the drama. In *STIV:TVH*, it was a 'whoopee!' kind of script, we'd already had that experience of working with Leonard as Director and we had San Francisco as a location; there were so many joyous experiences going for us on that film."

If Takei has one regret about the film, it was the loss of a touching moment where Sulu meets his great-great-grandfather as a small boy. The scene had to be cut at the last minute when the young Asian boy playing the role refused to cooperate.

"Here again, that's an example of external circumstances that frustrate you: *The Green Beret* running over, which made me lose a lot of wonderful scripts in the second season of *Star Trek*, and in this case, a child actor that

A man of many talents* – Above left:** ***Sulu demonstrates his skills as helmsman of the **U.S.S. Enterprise... Above right:** ***...and uses his navigational skills to get both him and Chekov completely lost in*** **STV:TFF Below left:** ***A serious Mr Sulu in*** **STII: TWOK Below right:** ***With his Captain on the bridge in*** **ST:TOS**



suddenly refuses to cooperate, and you lose a delightful, charming scene."

When the *U.S.S. Enterprise* crew returned for *Star Trek V: The Final Frontier*, it was Captain Kirk who was running the show, in front of *and* behind the camera. While Takei had originally feared the prospect of working for Shatner as a director, he says working on the film was an unexpectedly pleasant experience. The finished product however, had its unpleasant elements.

"There again, it brings back another whole Bill relationship thing, because sure, there were these jokey, fun moments in the film, but it seemed to be at the cost of somebody. It was laughing at Scotty banging his head on the beam, slipping on a banana peel kind of humour, when in reality that guy could have broken a leg, so there was that element where our past relationship with Bill seemed to be somewhat echoed even in the humour of that movie."

When Takei first read the script for *Star Trek VI: The Undiscovered Country*, he was delighted to find that Sulu had finally been given his long-deserved captaincy, as well as command of the *U.S.S. Excelsior*. Unlike many of his fellow cast members who felt the sixth film was a fitting end to their quarter-century adventure, Takei thought his character was just getting started. "I thought there could be a whole new life for Captain Sulu, and in fact *Simon & Schuster* picked up the cue for that and started a whole series of audio dramas called the 'Captain Sulu Adventures' series. The character is very much alive in that sense, but I think there's a lot more life in Captain Sulu, particularly after the seventh *Star Trek* movie, where we find out that Sulu has a daughter. There's a whole romantic side to his personality that we haven't explored at all, so I think the potentials for a whole television series tied to Captain Sulu is definitely there!"

In recent months, Takei has appeared in the TNT film, *Kissinger and Nixon*, as well as a guest shot in the American comedy series *Brotherly Love* and a film version of the Canadian comedy troupe *The Kids in the Hall*. Looking back over his three-decade relationship with *Star Trek*, the actor recalls a remark he once made to James Doohan, that the series would run only two seasons at best. "I've learned to stop making any kind of predictions about *Star Trek*," the actors laughs. "I was wrong about that from the get-go, and whenever I say, 'This is it, this has got to be the end', there's another spurt and it continues on. Now here we are in the third decade, with three 'children', and it's still going strong." ■

> *"The character is very much alive in that sense, but I think there's a lot more life in Captain Sulu."*

Peter David talks about his new Sulu novel,* The Captain's Daughter, *on Page 53

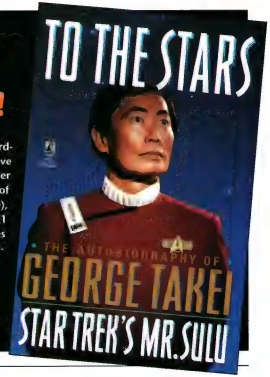
Above: *A promotion a long time in coming – Captain Sulu of the* **U.S.S. Excelsior** *in* **STVI:TUC**
Below: *He may be on a different ship, but Sulu is still there to help his old crewmates save the day at the Khitomer conference in* **STVI:TUC**

TO THE STARS HARDBACKS MUST BE WON!

Those wonderful people at *Simon & Schuster* have given us TEN hardback copies of George Takei's autobiography, *To The Stars*, to give away. All YOU have to do to be in with a chance to win one is answer the question below and send the answer on a postcard or the back of a sealed down envelope to: TO THE STARS COMPETITION (STM#10), *Star Trek Monthly, Titan Magazines*, 42-44 Dolben Street, London SE1 OUP. Entries must be received by Friday 6 January, multiple entries will be disqualified and the Editor's decision is final. Here's that all-important question...

What is Sulu's daughter's first name?

If you do not wish to receive details of any special offers or new products, please mark your entry 'No Information'



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STAR DAT

Start arranging your parties now, because on 8 September next year it will be 30 years since the first ever episode of *Star Trek – The Man Trap* – was transmitted on US television. No doubt there will be merriment, jollity and the watching of numerous videos, but don't put the champagne in the cupboard just yet because 1995 has given us its own share of reasons for celebration. In the UK we had the first season of *Star Trek: Voyager* to watch on video and the first season of *Star Trek: Deep Space Nine* finally began its initial run on 'terrestrial' television. We had a new movie in the cinemas and another one swinging into production, not to mention an old friend transferring from a series that's just ended to one that's just getting into its stride. We have novels, graphic novels, biographies and autobiographies coming out of our ears, and at least one well known *Star Trek* face writing a continuation of the adventures of his own character. And I don't even want to think about the figurines, models and toys that have appeared. 1995 has been probably the best year yet for *Star Trek*. Champagne? Get another crate in!

TE: 1995 The Year In Review

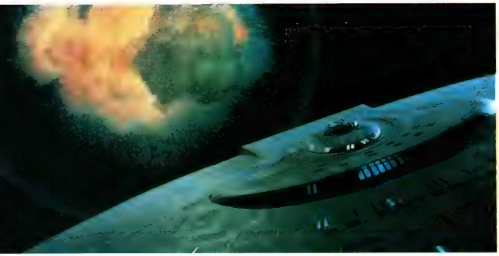
Andy Lane takes a look back at a *very* busy *Star Trek* year...

The year started with a bang the size of a warp core breach, when *Star Trek: Voyager* premièred in America. The first episode was preceded by a blitz of publicity and an introductory documentary intended to familiarise viewers with *ST:VOY*'s background, and it hit the top of the ratings in 31 different television catchment areas. Despite various production problems, including the last minute loss of the leading lady, Geneviève Bujold, and a script that left various plot points unexplained (why exactly did the Caretaker's 'experiments' cause two crew members to develop strange bodily growths?), it was an impressive start. As if to make it up to all of us poor fans in the UK who were missing out on *ST:VOY*, *CIC Video* re-released *Encounter at Farpoint* as the first of a planned 10 tapes containing two-part *Star Trek: The Next Generation* episodes re-edited into 'film' format. Thanks for the thought, guys, but somehow, it wasn't quite the same.

If 1995 had hit the ground running with *Star Trek: Voyager* then it kept sprinting through February with the release of the seventh *Star Trek* movie – *Star Trek Generations* – in the UK. Despite lukewarm reviews, the film grossed more money in its opening weekend here than any previous *Star Trek* film – that's a better opening than any *Paramount Pictures* film ever in the UK and Irish markets. Pretty good considering Kirk's death was less affecting than Spock's in *Star Trek II: The Wrath of Khan* and the *U.S.S. Enterprise NCC-1701-D*'s spectacular crash sequence (so good they repeated it twice) was less tear-jerking than the fiery demise of the *U.S.S. Enterprise NCC-1701-A* in *Star Trek III: The Search For Spock*.

"I don't know how or why – but I'm moving back and forth through time"

– Captain Jean-Luc Picard
All Good Things



Previous page: *These are the faces of our time:* **Star Trek: Deep Space Nine** *(left);* **Star Trek: Voyager** *(right); and the face of the enemy – Dr Soran in* **Star Trek Generations** *(centre)*
This page
Top left: *Gone – the* **U.S.S. Enterprise NCC-1701-D** *hurtles to its final resting place in* **STG...**
Top right: *...but not forgotten –* **Bandai** *did not waste any time in releasing a replica of the craft*

As if the film wasn't enough, the hype surrounding it was made greater by two significant events in *Star Trek* history: the opening of the first official *Star Trek* exhibition in the UK in Edinburgh, and probably the most spectacular SF convention Britain has ever witnessed - *Generations* - at the Albert Hall, London, featuring the cast of *Star Trek Generations*.

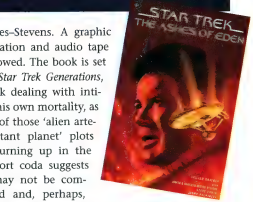
Meanwhile, those lucky people with Sky could settle down and watch the start of the third season of *ST:DS9*. Finally, the mystery of Odo's people was revealed, as was the location of the Dominion.

March was a quiet month. Perhaps the makers of the various television series, the planners of the satellite and terrestrial television schedules and the guys who release the videos knew that the first issue of the world's best *Star Trek* magazine was going on sale, and didn't want to compete. Within a short space of time, *Star Trek Monthly* has become the essential, unmissable and just slightly irreverent guide to *Star Trek* in all its various incarnations.

April, as T. S. Eliot had it, is the cruellest month. It certainly was for the fans - nothing of any note happened in the *Star Trek* universe. Still, it gave us a chance to save our money until May when *All Good Things*, the last of *CIC Video's ST:TNG* TV Movies, hit the shops. At least this release was complete, unlike the earlier two-part version (released in 1994) which had several key scenes missing. Oh, and for those of you who are obsessive collectors of merchandise, *Bandai* released a *Star Trek Generations* tie–in model of the *U.S.S. Enterprise NCC-1701-D* complete with pop-up battle damage sections and scorch marks on its hull. What next - a model of the charred skeleton of the *U.S.S. Enterprise NCC-1701-A*, still trailing streaks of fire as it plunges to its death in the atmosphere of the Genesis Planet? A scale figurine of Riker completely covered in tar from *Skin of Evil*?

By the time June came along, the *Star Trek* bandwagon was getting its second wind. *ST:VOY* videos were finally appearing in the shops. Like buses, *Star Trek* series never seem to travel alone, and even as the *ST:VOY* episodes were moving off the shelves so fast they were just a blur, the sixth season of *ST:TNG* began to be transmitted on BBC2.

June also saw the release of *The Ashes of Eden* - a *Star Trek* novel written by William Shatner with a little help from Garfield and Judith Reeves–Stevens. A graphic novel adaptation and audio tape quickly followed. The book is set just before *Star Trek Generations*, and has Kirk dealing with intimations of his own mortality, as well as one of those 'alien artefact on distant planet' plots that keep turning up in the series. A short coda suggests that Kirk may not be completely dead and, perhaps, that Shatner has realised he was a little hasty in agreeing to having his best known character killed off. He is, of course, no stranger to fiction, having already written a handful of SF novels in his *TekWar* series (allegedly with the help of Ron Goulart). He's not the first *Star Trek* actor to have written a novel, by any means. Back in the dim and distant days of the mid-Eighties, George Takei wrote his own SF adventure (with the help of Robert Asprin). Leonard Nimoy also wrote poetry (entirely by himself). Why is it that actors feel they can write books, but you rarely see authors playing parts in television series?



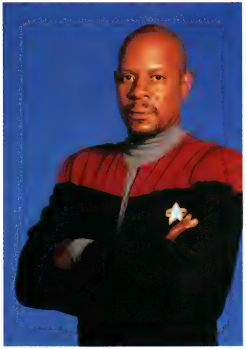
Previous page (cont'd)
Left: *The* ST:TNG *TV Movies released by* CIC Video
Right: *William Shatner's latest tome* - The Ashes of Eden
Bottom right: *The sophisticated warship, the* U.S.S. Defiant, *played a crucial role in the fight against the Dominion and its guardians - the Jem'Hadar*

This page
Top left: *The most famous scene which was never shown - Kirk skydives through space for an alternative opening to* STG
Top right: *Willard Decker - the only man to have merged with a probe in* Star Trek - *was rumoured to be re-appearing in* Star Trek: Voyager
Bottom left: *Late in 1995 strange things occur on* ST:DS9 - *Captain Sisko's hair migrates...*
Bottom centre: *...and Worf pops up on another* Star Trek *series*
Bottom right: *The crew of* ST:VOY *go boldly into their second season*

By July, the emphasis had shifted back across the Atlantic. Filming began on *ST:DS9* season four, and rumours of the various changes made to cast and background began to filter through to the fans: Commander Sisko was now a Captain, and his hair appeared to have migrated from his head to his chin: the increasing Dominion threat to the Alpha Quadrant was putting strain on the Federation–Klingon 'special relationship' and Michael Dorn became the first regular cast member to switch series, when his character, Worf, arrived on the space station as the representative of the increasingly belligerent Gowron – former Leader of the Klingon High Council, now Chancellor of the Klingon Empire. Oh, and the Federation was riddled with Shapeshifters. Meanwhile, the second season of *ST:VOY* had begun on television. In fact, this was the tail end of the first season spliced into the authentic second season in an attempt to start the season early and steal a march on the other television networks. Alas, all those rumours about what was to have been the last episode of the first season turned out to have been just that – rumours. The *U.S.S. Voyager* didn't discover the Borg Homeworld (which was also alleged to have been where V'GER was created), the super-powered being that had once been Willard Decker didn't appear in a curiously Q–like manner and Captain Janeway wasn't killed. The *U.S.S. Voyager* did land, however, which is more than the poor *U.S.S. Enterprise NCC-1701-D* could manage earlier in the year.

The laser disc version of *Star Trek Generations* was also released, but sadly did not contain the much–rumoured extra scenes of Kirk skydiving, which was a bit of a blow to all those people who had gone out and bought a laser disc player in the hope that it would.

1995 paused for a breather in August. The only notable event was the release of the *ST:TNG* computer game *A Final Unity* exclusively on CD–ROM for PC users (A Macintosh version is rumoured to be on its way). The game, which was based on an episode of the series that was planned but never made, captured the true spirit of the television show. All of the main actors returned to provide voices for their



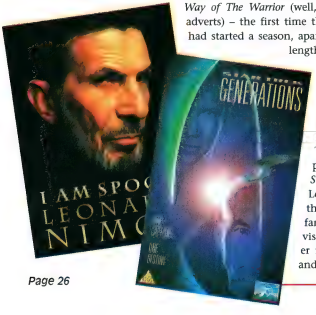
STAR TREK™ THE EXHIBITION

Above and top right: **Star Trek** *goes into electronic media in 1995 with the* **Omnipedia** *on CD-ROM and the computer game,* **A Final Unity**
Below: *In his latest autobiography Nimoy admits that 'I am Spock' after all, while the end of the year heralded the long-awaited release on sell through of the film* **Star Trek Generations**
Right: *Tuvok laments the cancellation of the* **Star Trek: Voyager** *Special Edition video...*

computer generated characters, although the novelty of hearing Data say "I cannot do that" when you press the wrong mouse button soon wears off. *A Final Unity* the game was closely followed by *A Final Unity* the official strategy guide (for which, read hint book), a hefty and expensive volume that still managed to leave out important sections of the solutions. Still, it gave us enough of a fix of *Star Trek: The Next Generation* to last until the next movie.

By September, 1995 was showing signs of a second wind. After much 'would they or wouldn't they' vacillation, and with a reasonably small publicity splash, the BBC finally decided to show *ST:DS9*. While they were showing the first episode of *ST: DS9* season one, *CIC* were sneaking out the last two episodes of season three on video. By this time, *CIC* had got their sell-through and rental *Star Trek* tapes in a complete muddle - partly, it has to be said, because of their heavy *ST:VOY* schedule. The *ST:DS9* sell-through tapes were coming out weeks, if not months, before the rental ones and, in a desperate attempt to keep up with the satellite transmissions of season three, *CIC* started putting out four *ST:DS9* episodes on a rental tape rather than two. This left a lot of us wondering why *CIC* didn't put the four episode tapes on sell-through as well. Perhaps there's a Ferengi Rule of Acquisition that would give us the answer. During all this activity, Majel Barrett, the ubiquitous woman of *Star Trek* herself, surprised us with a whirlwind visit to Britain.

October was another good month. *ST:VOY* season one premièred on Sky One in the UK, and *ST:DS9* season four premièred on US television with the two-hour film *The Way of The Warrior* (well, one and a half without the adverts) – the first time that any television programme had started a season, apart from its first, with a double length episode. Oh, and just to add the icing on the cake, Sky also started reruns of *ST:TNG* from the very beginning, just so we could all see how much it had changed through the years.



This same month saw a blast of publicity for the opening of *Star Trek - The Exhibition* at London's Science Museum. Over the border in Scotland, *Star Trek* fans who had been priveleged to visit the Edinburgh version earlier in the year ignored the hype and concentrated instead on keeping up with the latest merchandise and video releases, not least of which was continued marketing of the CD-ROM *Star Trek Omnipedia*.

November was a quieter month as the various new seasons of the shows were given a chance to settle down and find their own on their respective channels, and fans could start saving their money for Christmas treats. Several *Classic Star Trek* personalities made their way to British shores, specifically Leonard Nimoy, celebrating the publication of his book *I Am Spock*, adding yet another *Star Trek* autobiography to the bulging book market, and, as if that was not enough, George Takei also appeared at London's *Forbidden Planet* to do signings of his autobiography, *To The Stars*, newly out in paperback.

By December, 1995 appears be running out of puff. Still, good news is on the horizon - the much-trailed sell-through edition of *Star Trek Generations* is on its way, although, sadly, the *Star Trek: Voyager* Special Edition, which was to have featured a special documentary on the making of the pilot, is no longer on the cards. It does seem that the year is grinding to a halt, and we can all rest for a month or two, and wait for the onslaught of 1996.

So, get that champagne ready. 1995 was the biggest *Star Trek* year yet, but 1996 looks set to beat it hollow. ■

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S1205 Lieutenant Sulu

S3204 Lieutenant Commander Data

S3402 Borg

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S3205 Counsellor Troi

S3403 Q

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STAR TREK
DEEP SPACE NINE

THE LOOKING GLASS WAR
PART THREE

Quite against the orders of Benjamin Sisko, an alternate Curzon Dax kidnaps Odo and returns to his own dimension with the Shapeshifter, intent on preventing all-out war between the Federation and the Dominion. Once aboard the mirror universe *Deep Space Nine*, Odo immediately begins to investigate the death of the alternate Odo. He starts to suspect that the reasons for his murder may be personal, not political. Meanwhile, in the 'real' universe, his crewmates set out aboard the *U.S.S. Defiant* to rescue their friend... ■

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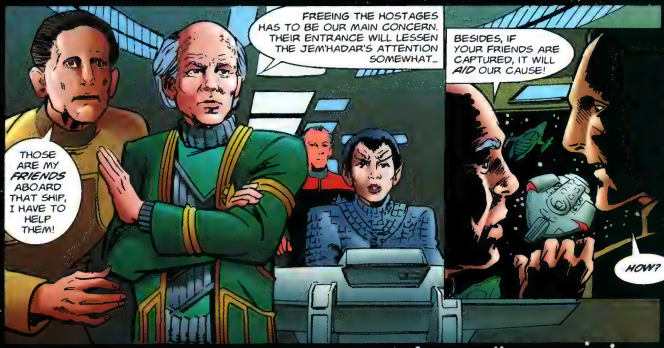
MARK PANICCIA
Concept/Editor

TIME FRAME

The Looking Glass War is set sometime after the beginning of *ST:DS9* season three, after the introduction of the *U.S.S. Defiant*

HERE'S WHERE WE SEE HOW WELL YOUVE REPAIRED CURZON'S DEFIANT, CHIEF.
I'M MOST CONCERNED ABOUT RECALIBRATING THE WARP ENGINES TO MATCH THE SIGNATURE WE PICKED UP FROM CURZON'S ENTRANCE, SIR. MY "BROTHER" OVER THERE DID A GOOD JOB.
POOR GUY. I DON'T KNOW WHAT I'D DO IF I LOST KEIKO AND MOLLY.
WELL, HERE WE GO!
INSIDE THE WORMHOLE, SIR.
VERY GOOD, DAX. ACTIVATE WARP...
...AND REVERSE COURSE!
GIVE ME READINGS! HAVE WE DONE IT?
DIFFICULT TO SAY, SIR.
...YES! SEE THE STATION? WE JUMPED FROM OUR WORMHOLE TO THEIRS! IT WORKED!
GOOD WORK, CHIEF!
WE MAY PUT THOSE REPAIRS TO THE TEST, BENJAMIN...

OUR DEFIANT HAS LEFT DOCKING AND IS HEADING RIGHT FOR US!
THEY MUST BE GOING FOR THE WORMHOLE! LOCK TRACTOR BEAM--!
EVASIVE MANEUVERS!
TOO LATE, BENJAMIN!
THEN REVERSE COURSE...
...AND PURSUE!
THEY'RE CLOAKING, BENJAMIN!
I WOULDN'T RECOMMEND THAT UNTIL WE EXIT, SIR, THERE'S NO TELLING WHAT THE ENERGY SIGNATURE OF THE CLOAKING DEVICE, WITH THE GIMMICKED WARP DRIVE, MIGHT DO TO THE WORMHOLE.
AGREED, BUT BE PREPARED TO CLOAK THE INSTANT--
THE JEM'HADAR! NOW WE KNOW WHY THE OTHER DEFIANT TOOK THE RISK!
RAISE SHIELDS! EVASIVE ACTION!


FREEING THE HOSTAGES HAS TO BE OUR MAIN CONCERN. THEIR ENTRANCE WILL LESSEN THE JEM'HADAR'S ATTENTION SOMEWHAT..
BESIDES, IF YOUR FRIENDS ARE CAPTURED, IT WILL *AID* OUR CAUSE!
THOSE ARE MY *FRIENDS* ABOARD THAT SHIP, I HAVE TO HELP THEM!
HOW?

NOT WARP DRIVE, SIR?
THAT'S WHAT THEY'LL BE *EXPECTING!*
SHIELDS WON'T HOLD MUCH LONGER, SIR!
AYE, SIR--!

CLOAKING..!

VREEEET
A HIT ON THE STARBOARD SIDE..
CLOAK'S DROPPING!
THEY'RE INITIATING SCAN!
PUT ME THROUGH TO THEM BEFORE THEY CAN SCAN: THIS IS COMMANDER BENJAMIN SISKO..
THEY'VE DROPPED THEIR SCAN AND HAVE US IN A TRACTOR BEAM, PUTTING US ON SCREEN.
DAX AND O'BRIEN, GET BELOW!
SISKO, BENJAMIN, COMMANDER, SERIAL NUMBER--
SISKO! HOW DID YOU ESCAPE?
STUBBORN HUMANS! YOU WILL FIND YOUR EARLIER CAPTIVITY PLEASANT BY COMPARISON!
YOU SEE? HE'LL TAKE US STRAIGHT TO OUR OWN COUNTERPARTS --WHERE WE'LL FIND ODO AND CURZON!
THEN ALL WE HAVE TO DO IS ESCAPE.
FOLLOW THEM!
PRECISELY MY INTENTION, CONSTABLE!

THAT MUST BE OUR DESTINATION. D'YOU RECOGNIZE IT, DAX?
HOW COULD I FORGET IT...?
..THE SEVENTH PLANET OF THE CALANON SYSTEM --WHERE WE WERE CAPTURED TRYING TO MAKE CONTACT WITH THE DOMINION'S FOUNDERS.
BUT THIS PLANET WAS JUST THE SITE OF AN UNMANNED RELAY STATION!
IN OUR DIMENSION. MAYBE IT IS HERE, TOO...
..BUT THAT'S THE PERFECT COVER TO HIDE A CLOAKED SPACE STATION!
PUT UP NO RESISTANCE. LET THEM MAKE THE FIRST MOVE.

HURRY, FOLLOW THEM BEFORE THEY RE-CLOAK!
CAPTIVES, ATTEMPT NO RESISTANCE!
I DON'T THINK THEY KNOW WE'RE HERE.
NOT IF THEY DIDN'T SCAN US! LETS GET TO WORK ON JULIAN'S PLAN!
IT SEEMS COMMANDER SISKO IS GOING TO HELP US RESCUE THE HOSTAGES, WHETHER HE LIKES IT OR NOT!
HOW CAN WE HELP THEM?
I HAVE A PLAN..
SHLRKKKKT
..AS ID HOPED, THE JEM'HADAR ARE EASIER TO DUPLICATE THAN A HUMAN, SINCE THEIR FACES ARE MORE SYMMETRICAL, ALMOST GEOMETRIC IN NATURE.
YES.. THIS SEEMS QUITE FINE..
I PRESUME WE ARE TO BE TAKEN INTO CUSTODY?

UNWORTHIES! THESE HUMANS CANNOT BE ESCAPEES-- THE CAPTIVES ARE STILL IN THEIR CELLS!
BUT..!
EXECUTE THEM!
JUST A MINUTE..!

..THOSE "CAPTIVES" ARE CLONES --GROWN FOR THE EXPRESS PURPOSE OF BEING TAKEN HOSTAGE.
ANOTHER HUMAN LIE! PERHAPS YOU ARE THE CLONES!
I SHALL DETERMINE THAT!
I WONDERED IF WE'D RUN INTO YOU AGAIN!

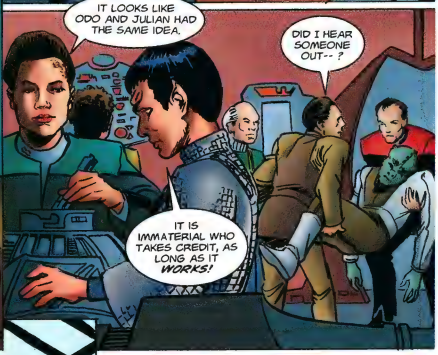
YOU HAVE, COMMANDER! DO NOT THINK MY RESPECT FOR YOUR SHAPE-SHIFTING FRIEND WILL DRAW ANY MERCY FROM ME!
I WILL PROVE WE JEMH'DAR ARE SUPERIOR TO YOU HUMANS --ONCE AND FOR ALL!

SCAN QUICKLY..!
HMMMNNNN

HIGH CONCENTRATION OF MEDICAL EQUIPMENT THIS WAY!
SOMEONE'S APPROACHING! HIDE THAT THING!
GLORY AND VICTORY!
GLORY AND VICTORY!
THIS IS THE LAB!
THEN GET TO WORK...
I'LL LOOK OUT FOR ANYONE OUT HERE--
NO, DON'T--!
VREEET
DAX! YOU'VE KILLED ODO!
I HAVE NOT!
NO, LIEUTENANT...

...BUT NOT FOR LACK OF TRYING!
OH, STOP IT!
SUBCOMMANDER T'RUL-- IS THAT YOUR RANK?
IT IS.
GIVE ME A HAND HERE.
THAT DEPENDS...

WILL YOU TRUST ME IN A LABORATORY?
TO FORWARD A POLICY WHICH WILL HELP REPEL THE JEM'HADAR, YES.


IT LOOKS LIKE ODO AND JULIAN HAD THE SAME IDEA.
DID I HEAR SOMEONE OUT-- ?
IT IS IMMATERIAL WHO TAKES CREDIT, AS LONG AS IT WORKS!

WHOOOM
LOOKS LIKE THESE JEM'HADAR DAX AND I TOOK OUT HAVE BEEN MISSED!
CAN YOU JAM THE DOOR?
I CAN...

...BUT IT WON'T STAY JAMMED FOR LONG!
SOUND THE ALARM! SUMMON REINFORCEMENTS!

ENTER! IT IS HERE YOUR FATE WILL BE DETERMINED!
RRRT RRRT RRRT
AN ATTACK--?
IT'S AN ATTACK NOW! DOCTOR, GET THE KEY!
I HAVE.. IT!
YOU IN THERE, COME OUT--
--WE'RE HERE TO..
MY.
COMMANDER SISKO, I PRESUME?
BLAST CURZON! HE'S GOT A LOT TO ANSWER FOR!
ONLY IF YOU GET YOUR HANDS ON HIM BEFORE I DO.
THAT ALARM WAS PROBABLY CAUSED BY THE OTHERS' ASSAULT ON THE LAB-- WE'D BETTER GET OVER THERE!
THE LAB? I HAD THE SAME PLAN! CLEVER, ISN'T IT?
OH, NO..
..TWO OF THEM!

THIS IS THE LAST OF IT.
I'LL HAVE TO BE ENOUGH.
THEY'VE RAISED AN ENERGY DAMPER THAT'S PREVENTING US FROM BEAMING UP! WE'RE IN FOR A FIGHT!
CROOOM
LOOK OUT!
WE HAVE THEM! PRESS THE ATTA-- AGGGH!
MORE HUMANS?
LOTS MORE!
I DON'T KNOW IF WE'LL BE ENOUGH TO TURN THE TIDE!
FORTUNATELY, I'VE PREPARED A LITTLE EQUALIZER!
FSSSSSSST
OH

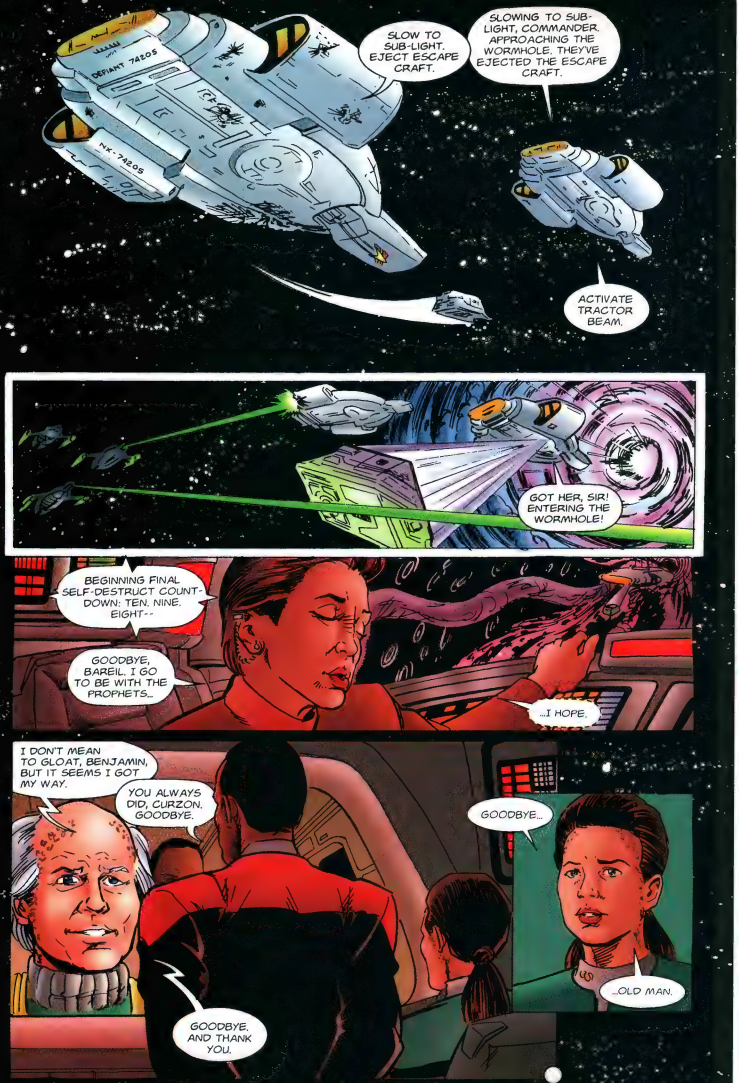
THAT GAS-- WHAT IS IT, DAX?
JUST A SYNTHETIC DISTILLATION OF THE ISOGENIC ENZYME FOUND ABOARD THE SHIP WITH THAT ABANDONED JEMHADAR. IN SMALL DOSES, IT KEEPS THEM IN GOOD HEALTH. BUT AN OVERDOSE TIES THEM IN KNOTS!
IT DOES THE SAME FOR MY STOMACH!
HKKKKKK!
NNNNGGGG!
EXCELLENTLY DONE, MY DEAR. I MUST SAY YOU'RE AN IMPROVEMENT OVER OUR DAX!
JUST A MINUTE, YOU...
NOW'S NOT A GOOD TIME, BOYS!
HOOK UP TO THE VENTILATION SYSTEM COMPLETED. ACTIVATE THE PUMP.
DONE.
PMPM PMPMPM
LET'S GO, PEOPLE! UNTIL THE GAS TAKES EFFECT, WE'D BETTER GET SCARCE!
YOU?
EVERYONE KEEPS SAYING THAT...
...AND FOR THE FIRST TIME, I WISH IT WASN'T. PLEASE, STAY BACK.
IF YOU ALLY YOURSELF WITH THE HUMANS, I MUST DESTROY YOU.

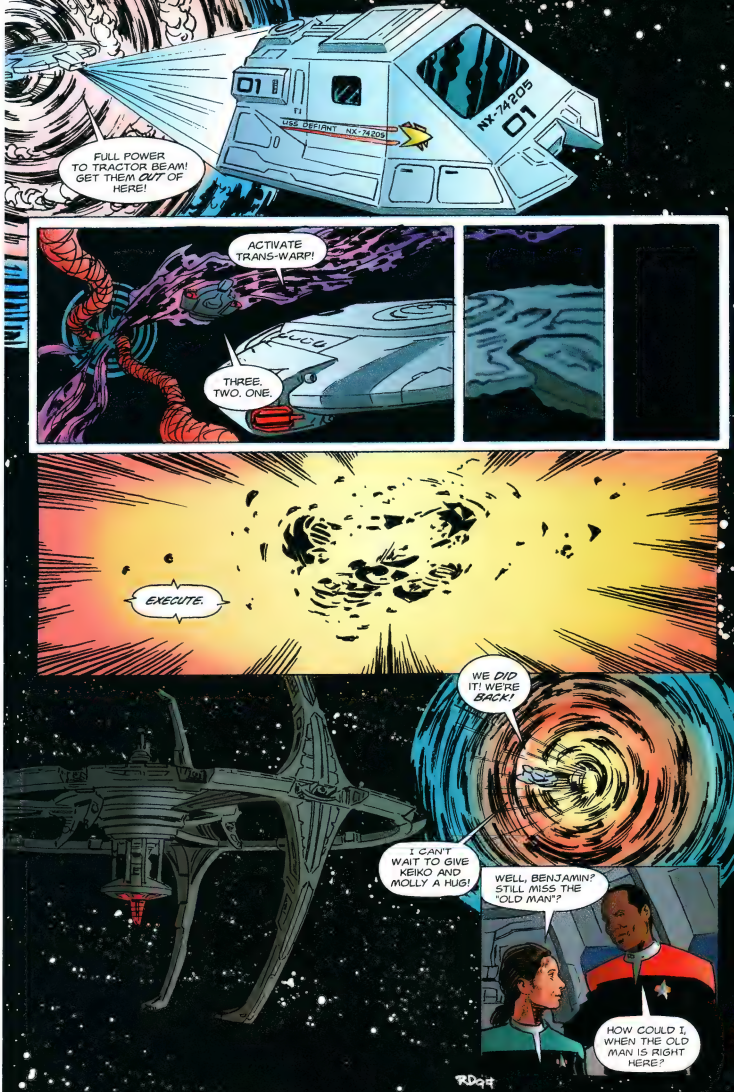
YOU GO AHEAD, COMMANDER-- I'LL FIND YOU.
WE'VE GONE TO A LOT OF TROUBLE TO FIND YOU, CONSTABLE, DON'T WASTE IT!
I DO NOT WISH TO FIGHT YOU! YOU ARE ONE OF THE FOUNDERS!
IT DOESN'T HAVE TO BE LIKE THIS! REMEMBER OUR TALKS? ABOUT FINDING YOUR OWN PATH?
I DO-- AND I HAVE!
IF YOU FIGHT WITH THEM, YOU WILL DIE WITH THEM!
SNIF WHAT IS THAT..?
AGGGGH! S-SEAL ALL-
HKKKKK
UNNNHHHH--!!
LOOKS LIKE YOUR GAS DID ITS JOB, LIEUTENANT! THE ENERGY DAMPER'S DOWN!
THEIR CONTROL CENTER MUST LOOK LIKE A PUB ON NEW YEAR'S MORNING!
O'BRIEN TO DEFIANT --ACTIVATE TRANSPORTER..

I HOPE THEY HAVEN'T TREATED THE OLD GIRL *TOO* BADLY!
CLOAK US, CHIEF, AND SCAN THE STATION. WE'RE *NOT* LEAVING WITHOUT ODO!
I HOPE YOU'VE SOUPED UP THE WARP DRIVE, CURZON--WE'RE GOING TO *NEED* IT!
CLOAK AND PREPARE TO LEAVE STATION, BUT *ONLY* ON MY--
BELAY THAT CLOAKING ORDER..!
...*RAISE SHIELDS!*
THE RECONFIGURATION OF THE WARP DRIVE MUST BE EMITTING AN ENERGY SIGNATURE THAT RENDERS US DETECTABLE TO THEIR SENSORS.
RECEIVING A SIGNAL FROM ODO, SIR! I THINK I CAN BRING HIS SIGNAL IN BY LOWERING PORT SHIELDS, CONCENTRATING SHIELDS ON THE STARBOARD SIDE!
CONSTABLE..?

...IS IT OVER?
MY WORK ISN'T DONE, SIR.
THE JEM'HADAR IS--?
THE JEM'HADAR IS NO LONGER AN OBSTACLE...
...BUT THE KILLER OF MY COUNTERPART HAS YET TO BE EXPOSED! PUT THE OTHER DEFIANT ON SCREEN!
ODO, CAN'T THIS WAIT...?
JUSTICE HAS BEEN DELAYED TOO LONG, COMMANDER.
I REALIZED FROM THE DRIED PROTOPLASM ON THE BOTTOM OF THE BUCKET --WHICH CORRESPONDED TO A SIMILAR SMEAR AT THE MURDER SCENE-- THAT HE HAD ACTUALLY BEEN SLAIN IN HIS QUARTERS.
"THE BUCKET WAS SMEARED WHEN IT WAS USED TO CONVEY HIS MURDERED FORM TO THE HALLWAY, WHERE IT WAS FOUND.
"BUT TO USE THE BUCKET, THE KILLER HAD TO REMOVE THE BAJORAN FLAME PLANT. WHY DIDN'T HE CONTRACT THE PLANT'S RASH?"
BECAUSE THE KILLER HAD ALREADY BEEN EXPOSED TO IT-- SHE WAS RAISED ON BAJOR!
AN ALLIANCE WITH THE DOMINION WOULD HAVE LEFT BAJOR IN A PERILOUS SPOT, WOULDN'T IT, MAJOR?
WHAT ELSE COULD I HAVE DONE? I COULDN'T LET BAJOR FACE THAT ALLIANCE...!

PWOOOM
EVEN THE ALLIANCE OF BAJOR AND ROMULUS WOULD FARE WELL AGAINST THE DOMINION AND THE FEDERATION AS--
--AS WE'RE FARING AGAINST THE JEM'HADAR!
INTO THE ESCAPE CRAFT, ALL OF YOU! IT'LL BE CRAMPED, BUT YOU WON'T HAVE FAR TO GO!
WHAT ARE YOU GOING TO DO, MAJOR?
I'M MAKING AMENDS, COMMANDER ...THE ONLY WAY I CAN.
COMPUTER, RUN VOICE SCAN AND ACCESS SELF-DESTRUCT MODE.
I'M SORRY, ODO. IF IT'S ANY CONSOLATION, I HATE MYSELF FOR HAVING DONE IT.
IT ISN'T, MAJOR. BUT I APPRECIATE THE ATTEMPT.
KIRA, DON'T--!
WARM UP THAT TRANS-WORMHOLE WARP, CHIEF-- I HAVE A FEELING THIS DIMENSION'S WORMHOLE WON'T BE HERE MUCH LONGER!
RIGHT WITH YOU, SIR!


DEFIANT 74205
NX-74205
SLOW TO SUB-LIGHT. EJECT ESCAPE CRAFT.
SLOWING TO SUB-LIGHT, COMMANDER. APPROACHING THE WORMHOLE. THEY'VE EJECTED THE ESCAPE CRAFT.
ACTIVATE TRACTOR BEAM.
GOT HER, SIR! ENTERING THE WORMHOLE!
BEGINNING FINAL SELF-DESTRUCT COUNT-DOWN: TEN. NINE. EIGHT--
GOODBYE, BAREIL. I GO TO BE WITH THE PROPHETS...
...I HOPE.
I DON'T MEAN TO GLOAT, BENJAMIN, BUT IT SEEMS I GOT MY WAY.
YOU ALWAYS DID, CURZON. GOODBYE.
GOODBYE...
...OLD MAN.
GOODBYE. AND THANK YOU.


FULL POWER TO TRACTOR BEAM! GET THEM OUT OF HERE!
01
F1
USS DEFIANT NX-74205
NX-74205
01
ACTIVATE TRANS-WARP!
THREE. TWO. ONE.
EXECUTE.
WE DID IT! WE'RE BACK!
I CAN'T WAIT TO GIVE KEIKO AND MOLLY A HUG!
WELL, BENJAMIN? STILL MISS THE "OLD MAN"?
HOW COULD I, WHEN THE OLD MAN IS RIGHT HERE?
RDQ4

A Fistful of Data

To celebrate its recent release on sell-through, this month's column is dedicated to *Star Trek Generations*. What with the destruction of the *U.S.S. Enterprise NCC-1701-D* and Kirk's death (I myself always envisioned him dying alone in battle on the bridge of the *U.S.S. Enterprise*), this film has generated much discussion and criticism amongst fans – both positive and negative.

Before we go on to *STG* though, Russell Harding of Epsom, Surrey, has written in about Issue 55's Fistful of Data. Contrary to the answer given he quite rightly pointed out that the *U.S.S. Enterprise* is the only Starship to have a letter-appended registration for each subsequent version. Although the *U.S.S. Yamato* in the episode *Where Silence has Lease* did have the registration number NCC-1305-E, this was a mistake, altered in *Contagion* to NCC-71807. Further questions were also asked about ranking:

Q If Tuvok in *Star Trek: Voyager* is a Lieutenant Commander, why is he referred to as Lieutenant? (Mark Woodhouse, Sutton Coldfield)

A Put quite simply, initially Tuvok was given the wrong number of rank pins. This error was rectified halfway through the series and his pins now indicate that he is a full Lieutenant. But now on to *STG*:

Q Did Lursa give birth to her child (mentioned in *Firstborn*) before she was destroyed on the Klingon Bird-of-Prey? (Richard Taylor, Withington, Manchester)

A Possibly. In the *ST:TNG* episode *New Ground*, Alexander told his teacher that he was born on Stardate 43205, or 15 March 2366 for those keen on *Star Trek* minutiae. This was just four months after he was conceived, around about Stardate 42901 or 28 November. Since *Firstborn* took place over 10 months before *STG* it can therefore be assumed that she had given birth and that he was about six months old. This is corroborated by the fact that the dagger of the House of Duras, which Alexander brought from the future, had the symbol of Lursa's child upon it. However this is all conjecture based on the supposition that Klingons do indeed have an extremely short gestation period. If this fact is validated in future *Star Trek* instalments it may help explain their aggressive mentality. I'm sure Freud would have something to say about it.

Q Why didn't Guinan and the El-Aurians notify Starfleet about the Borg? (J. P. Bentley, Nottingham,)

A Perhaps the El-Aurians have a policy similar to the Prime Directive, and believed that, despite the Borg's utter destructiveness, it would be in the interests of the Federation as a whole if it was allowed to encounter the Borg in its own time.

Q Who is the mother of Demora Sulu? (Yu Tanaka, no address given)

A I have no idea. Based on the impression that she is in her early twenties, the only details I would guess at are that Demora was conceived during the period in between the end of *Star Trek: The Original Series* and *Star Trek: The Motion Picture*.

Q Why didn't Picard bump into himself when he and Kirk returned from the Nexus? (Peter McClusky, Anderston, Glasgow)

A I hate temporal mechanics. Over to you, readers...

Q Why in the *ST:TNG* episode *Relics* does Scotty think that James Kirk is still alive when in *STG*, which came before that episode, he had seen the good Captain 'die'? (The entire community of downtown Clapham)

A I can think of three answers to this immense blooper: first, Scotty was so upset by Kirk's death he entered denial; secondly, being in a transporter for over 70 years had caused medium term memory loss; thirdly, Kirk isn't dead but is to return to the 23rd Century where he will finally get the chance to die in a blaze o' glory rather than an inelegant punch-up. In that case, Kirk's return must have been surreptitious, since Riker believed that Kirk had died on board the *U.S.S. Enterprise NCC-1701-B*. Of course, in the original film script this wouldn't have been a problem, since McCoy and Spock were going to play Scotty and Chekov's roles but alas, that was not to be.

Compiled by Andrew Darling. Special thanks to Terry Jones and *The Star Trek Companion*

If you have a question for this column, the address to write to remains: A Fistful of Data, *Star Trek Monthly*, *Titan Magazines*, 42-44 Dolben Street, London SE1 0UP. We're sorry, but personal replies are impossible.

Centre: *Not only did Captain Hikaru Sulu find time to raise a family, but his daughter Demora followed in her old man's footsteps*
Below: *The unassimilated Guinan keeps certain information tightly under wraps*

Majel

"I've had women shout to me across parking lots things like: 'You've done more than anybody for women our age.' I'm really glad when I hear people that appreciative."

SPANNING GENERATIONS

Justin Keay caught up with Majel Barrett during her whistle-stop tour of Britain at London's *Forbidden Planet*...

Throughout *Star Trek's* 29 year mission Majel Barrett has been one of the few constants in the show. Indeed, with the passing of her husband, the late Gene Roddenberry, many fans regard her as the leading 'keeper of the faith' - one reason, aside from her genuinely warm and outgoing personality, why she is always a favourite at conventions. (Indeed, Majel's concern for fans was demonstrated by the fact that for many years she took much of the responsibility for answering the thousands of letters that started arriving soon after the original series was shelved, back in 1969.) Certainly she is unique in being the only cast member to have featured in all of the show's five incarnations. Following her appearance as Number One in *The Cage*, the pilot rejected by the studios as 'too cerebral', she found herself demoted to Nurse Chapel when the original series was finally shown a green light, a character who more than once expressed strong admiration for Mr Spock. She went on to play the same role – vocally – in the short-lived animated series of the early Seventies – which purists are often wont to ignore.

In *Star Trek: The Next Generation*, in a complete change of persona, Majel was – is – the inimitable Lwaxana Troi, Deanna Troi's often embarrassing, always outspoken, but fundamentally caring 'mother from hell.' And if she wasn't being seen as Lwaxana, she was being heard as the computer voice, something which she carried on to *Star Trek: Deep Space Nine* – where she also reprised her role as the person she describes as 'the Auntie Mame of the Universe' – and *Star Trek: Voyager*.

"Lwaxana is a great character, full of life, even if she is a little self-centred", says Barrett. "I think it is important that she is now becoming more real, more three-dimensional than she was in some of her earlier appearances." The actress feels this process began to happen during one of her own personal favourite *ST:TNG* episodes, *Half a Life*, with David Ogden-Stiers (of *M.A.S.H.* fame) playing Dr Timicin, a scientist sent onto the *U.S.S. Enterprise* to research stellar ignition theories that may help rescue the star circling his own planet. Dr Timicin is approaching 60, an age at which people of his race must commit suicide to save their children the burden of caring for them in old age. In *Half a Life*, Lwaxana reveals a more tender side to her personality; rather than being just a man-hunter she is seen as having concern for Dr Timicin's fate, in fact as being more than a little in love with him.

"It was important to show that Lwaxana wasn't just interested in chasing Picard", she jokes, admitting that that angle of Lwaxana was worked "about as hard as it could: they had nowhere else to go." She adds: "Lwaxana has feelings, she's a real person, with a heart of gold. And people like her, in spite of herself."

Majel admits to being delighted at the way viewers – not just fans – have taken to the character, particularly, she says, without really understanding why – including men aged between 18 and 30 and, more understandably, women over 40.

"God, I've had women shout to me across parking lots things like: 'You've done more than anybody for women our age.' I'm really glad when I hear people that appreciative."

Opposite: *The founding mother...*
Left: *With daughter in hand... Majel packs the house in a mini signing tour (Photo by Dick Jude)*

This Page
Right: *Majel reached her highest rank in her first ever appearance as Number One in* **The Cage**
Far right: *Maybe it's an alien thing – Nurse Chapel has trouble controlling her feelings for Spock...*
Below: *...as does Lwaxana Troi when she meets Odo in* **ST:DS9**
Below centre: *Always willing to give Dr McCoy's test tubes a meaningful stare in* **ST:TOS**
Facing Page
Top left: *Lwaxana finds a friend in Worf's wayward son, Alexander, in* **ST:TNG Cost of Living**
Top right: *If not in sight... often in sound, Majel features as the voice of the computer in...*
Bottom centre: *Definite proof that the costume designers of* **ST:TNG** *got it wrong when they introduced trousers for all crew members*
Bottom right: *A mother/daughter moment with Deanna in* **ST:TNG**

Barrett's other two favourite *Star Trek: The Next Generation* episodes are *Cost of Living* and *Dark Page*. In the first, Lwaxana announces her engagement to a man she has never met and her decision to be married according to Betazoid custom – that is to say – *au naturel*. The episode also marks the start of her friendship with Worf's son, Alexander. In the other episode, she is haunted by the memory of another daughter, Kestra, who accidentally drowned when Deanna was but an infant.

Although Majel's memories of *Star Trek: The Next Generation* are positive - "Believe me", she says "it didn't feel like work at all" – some of her best memories go back to the show's early days.

"At the very start, *Star Trek* was something which Gene wanted as a vehicle for me, his wife: hence Number One", she recalls. "The show just went from there. People ask me whether I am surprised at the huge response that the show's had over the years, and I have to say I am.

"You must remember that *Star Trek* only really became a hit in syndication; as far as the studio was concerned, at the time, those 79 episodes were just 79 opportunities to sell soap and toothpaste."

Asked what she feels it is that makes the *Star Trek* phenomenon so special, she says she has no doubt that it was Gene Roddenberry's vision which made possible a show of 'infinite diversity and infinite combinations.'

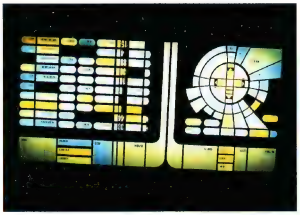
"It seems hard to believe now with what's on television, but back in those early days there were so many things that you were not allowed to discuss, or even hint at. Gene realised that you could get around that as long as the people involved were wearing strange colours and hairdos: in fact you could talk about anything as long as you covered it up like that!"

> ***"People ask me whether I am surprised at the huge response that the show's had over the years, and I have to say I am... As far as the studio was concerned, at the time, those 79 episodes were just 79 opportunities to sell soap"***

Yet despite his satisfaction with the series, Majel admits that Roddenberry was unsettled with one aspect of his creation: the Klingons. She says he hated them when he introduced them in the original series but then came to realise that what he'd done was to invent a race of people that were wholly bad. That was not only improbable but, in many ways, out of keeping with the *Star Trek* ethos. When planning *Star Trek: The Next Generation*, Majel suggests that the original plan was to do away with them – until fans got to hear of it and Plan B was adopted: keep them, with their fierce 'guys, you've gotta watch out for' image, but have them join the Federation.

Conscious that she is, in many ways, the guardian of Gene Roddenberry's legacy (going so far as to co-ordinate publication of Roddenberry's quite separate creation, *Lost Universe*, for *Tekno Comics*), Majel has no complaints about the way *Star Trek* has developed under Executive Producers *Rick Berman* and *Michael Piller*. *ST:TNG* was a natural successor to the original series – and was monitored by Roddenberry right up to his death during its fifth year – while *Star Trek: Voyager* follows that legacy directly. But what about *ST:DS9*? Does she hold with any of the criticisms that have been made, that by being based in one place – the space-station *Deep Space Nine* – and concentrating on the soapier aspects of the inter-galactic relationships, it somehow broke away from Roddenberry's vision?

"I think with the third series things have been coming around nicely: there is a good combination of things going on. I guess in the early episodes, they did go off at a deep



"My idea is to have the show start with Lwaxana arriving at the [Deep Space Nine] *station, looking very pregnant. The first things she says is: 'Where's Odo'."*

end and move away from Gene's thing, but that's come right around. Now they're giving what audiences want." Her personal favourite from that show is *The Forsaken*, when Lwaxana reveals her feelings for Odo after the Shapeshifter – desperate to return to liquid form – is obliged to 'morph' into the folds of her dress.

She feels *ST:DS9*'s new direction will continue as its fourth year develops, especially now that Michael Dorn is to be a regular on the show. The plan is to turn the Klingons into bad guys again, excepting Worf, of course.

As for the future, 'Lwaxana-like', Majel is holding her cards close to her chest. She has submitted a story idea for *ST:DS9*, the details of which she is reluctant to give out.

"Let's just say, my idea is to have the show start with Lwaxana arriving at the station, looking very pregnant. The first thing she says is: 'Where's Odo'."

She also admits that she has received a proposal to appear in another science fiction show – but can say no more. (Since this interview was written, we now know it will be *Babylon 5*, following on the heels of Walter Koenig in a role 'very different' to her *Star Trek* work – Ed.)

One thing she emphatically denies is the rumour that Lwaxana Troi dies in the new, forthcoming *Star Trek: The Next Generation* movie, which is still in the scripting stages, and about which only one thing appears to be known: that it features the Borg. As far as she is concerned, that is just another example of the *Star Trek* rumour-mill working overtime, and usually over the Internet.

"I was so upset when I heard that. Apparently, Lwaxana dies while trying to save the ship. I immediately rang Rick (Berman) and said 'Rick: what's all this? I don't wanna die.' He said ignore it: it was the first thing he'd heard about it. I gather there have been some script changes, though."

Of one thing there can be no doubt, however: *Star Trek* has not seen the back of Majel Barrett, a.k.a. Number One, a.k.a. Nurse Chapel, a.k.a. Lwaxana Troi, a.k.a. the voice of the computer. Indeed, it will probably only be a matter of time before she somehow makes an appearance in *Star Trek: Voyager*. Despite the difficulties of getting to the Delta Quadrant, if Q can do it, then it seems inevitable that Lwaxana will somehow find a way... ■

MAJEL BARRETT IN STAR TREK

CLASSIC STAR TREK

Played Number One in **The Cage**

Played Nurse Christine Chapel from season one to three. Highlights include her passion for Spock, most in evidence in stories such as **The Naked Time**. *Her fiancé, Dr Roger Korby, was found on a planet run by androids in the episode* **What Are Little Girls Made Of?**

STAR TREK: THE ANIMATED SERIES

Played voice of Nurse Christine Chapel for seasons one and two, along with other voices such as Spock's mother, Amanda, in **Yesteryear** *and Lt. M'Ress in* **The Survivor** *(and others)*

STAR TREK *FILMS*

Dr Christine Chapel in **Star Trek: The Motion Picture** *and* **Star Trek IV: The Voyage Home**

STAR TREK: THE NEXT GENERATION

Guest-starred as Lwaxana Troi in **Haven, Manhunt, Ménage à Troi, Half a Life, Cost of Living** *and* **Dark Page**

Barrett also featured as the voice of the computer in many episodes, going uncredited in earlier shows

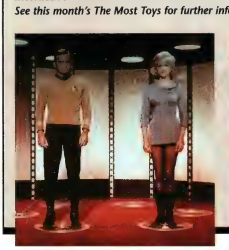
STAR TREK: DEEP SPACE NINE

So far, has guest-starred as Lwaxana Troi in **The Forsaken** *and* **Fascination**. *She's also featured as the voice of the computer in* **Emissary** *and other succeeding episodes*

STAR TREK: VOYAGER

Featured as the voice of the computer in **The Caretaker** *and other succeeding episodes*

Barrett has also provided the computer voice for the **Star Trek Omnipedia**, *the* **ST:TNG Interactive Technical Manual** *and the* **Star Trek: Deep Space Nine** *VoicePrint software. See this month's The Most Toys for further information on these products*



Read Out

Gary Russell beams aboard *Star Trek Monthly* with his first regular books column...

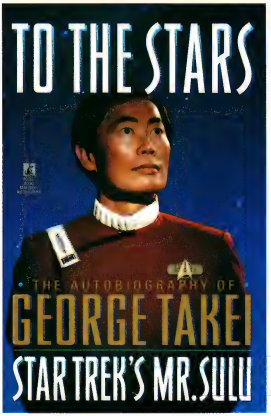
What is the appeal of biographies, auto- or otherwise? Why do people take such glee in learning the intimate secrets about other peoples' lives? Is it that all-consuming urge to be nosy or are we genuinely interested in what little acts, memories or events shaped our favourite writers/actors/total nobodies lives?

The *Star Trek* crew are slowly coming around to milking this fatted cow with relish. We've already suffered a bout of Gene Roddenberry biogs – all written after he'd died, leaving Majel Barrett to defend/reply/confirm or deny whatever was said. Then William Shatner got on the act, followed by Nichelle Nichols. George Takei is the latest bandwagonner and, before long, we'll have Leonard Nimoy's new memoirs and then James Doohan will be dishing the dirt. And that, frankly, seems to be what these celebrity biogs are all about. Hidden beneath the flannel of exploring their lives and careers, it's just a quick and very efficient way to shovel out old grievances – a majority aimed at Shatner who, if these biogs are to believed, has a popularity rating only a few notches below Attila the Hun.

Captain Quirk (*Pinnacle*, £3.99) is one of those most adorable of all muck-rakers – the 'unauthorised biography'. Unlike Shatner's previous biographers, the ubiquitous Culbreath and Marshak, author Dennis William Hauck is not trying to have a long-distance love affair with his subject. He just tells the story as he can interpret the facts from a variety of sources.

Obviously, a large proportion of the book covers Shatner's *Star Trek* involvement (and falls down because Hauck isn't much of a fan – or just a lousy researcher) but it's fun seeing all the Roddenberry/Nichols/Takei attacks from the other side. Takei's **To The Stars** is the most interesting biography of the whole lot so far – until he gets to *Star Trek*. As a Japanese American brought up during the war, his reminiscences paint a lurid, emotive and rather frightening picture of a paranoid United States and are superbly described. Once onto *Star Trek* though it's Shatner bashing (albeit at a lower level than his contemporaries) and the same gripes and stories, although odd changes occur.

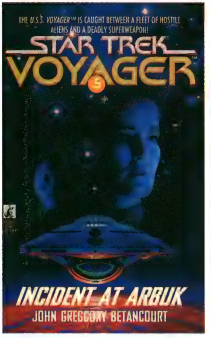
It amuses me to see the *Star Trek* actors so outraged at Shatner's apparent insistence on the original show being just 'the big three', with Sulu, Scott, Uhura and Chekov shoved into the shadows. Surely that was the way television worked in the Sixties and unfair as it may have been, the star system that preoccupied Hollywood so much during the Forties and Fifties was bound to transfer to television. That's why *Star Trek: The Next Generation* has a more Eighties feel, right down to its basic premise. Eighties television was all about ensemble pieces, not one man and his side-kicks. Sadly, classic *Star Trek* was not, no matter how much the actors may wish it had been in hindsight. Regardless of the morality of it, Shatner was presumably playing to the ego and status he had been fed at Desilu etc., and no amount of vitriol and ranting 30 years later can really alter that.

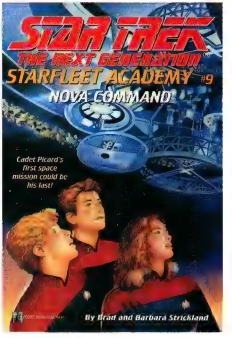


SPECIAL COLLECTOR'S EDITION!
STAR TREK
GENERATIONS
A NOVEL BY J.M. DILLARD
Based on STAR TREK GENERATIONS
Story by Rick Berman & Ronald D. Moore & Brannon Braga
Screenplay by Ronald D. Moore & Brannon Braga

It seems such a shame that rather than celebrating their time on the series, so many of the cast choose to concentrate on the bad memories.

Outrage of a different sort greets me on reading J. M. Dillard's novelisation of **Star Trek Generations**. After her adaptations of previous film scripts, I expected a little more development and extra 'scenes' in this. Sadly, **Star Trek Generations** is a reasonably faithful adaptation of what we saw on screen, with only the early sequences added to – explaining Spock and McCoy's absence. Odd bits are developed, probably in an effort to expand upon the rather poor showing Troi, Worf and Crusher got at the hands of the film's scriptwriters, but these seem just as cursory. There is little real depth or background to the story – which is totally unlike her previous novels. This seems a real shame as some critics have suggested that the film was a vastly enjoyable but ultimately unbalanced affair between the scenes set on the *U.S.S. Enterprise NCC-1701-B* and those in the 24th Century. Rather than truly redressing that


THE U.S.S. VOYAGER™ IS CAUGHT BETWEEN A FLEET OF HOSTILE ALIENS AND A DEADLY SUPERNATAPOH!
STAR TREK VOYAGER
INCIDENT AT ARBUK
JOHN GREGORY BETANCOURT


STAR TREK
THE NEXT GENERATION
STARFLEET ACADEMY #9
NOVA COMMAND
Cadet Picard's first space mission could be his last!
By Brad and Barbara Strickland

imbalance, **Star Trek Generations** the novelisation merely underlines it.

Out this month in the *Titan Books* reprint range is the *ST:TNG* story **The Romulan Prize**, by Simon Hawke. This title was actually previewed in our October issue, but Titan decided to move the publication of the title back to December to get it out for Christmas. The tale is one of intrigue and investigation, which finds Captain Picard and the crew of the *U.S.S. Enterprise NCC-1701-D* again in that same old life-threatening situation where they must stop the nasty aliens from taking over the world. That said, the story is well written and it is an exciting tale which is certainly worth a read.

Just a quick bit of room to mention the latest spin-off *Star Trek: Voyager* and the first *Star Trek* novel by John Gregory Betancourt. **Incident at Arbuk** is an impressive debut, with an intriguing story that, despite having been done a few times before, has some very interesting twists, especially regarding the alien weapon's power. I believe the characterisation is, for the first time in a *Star Trek: Voyager* novel, reasonably close to the television counterparts. Janeway is presumably easy to write for but here we see Harry Kim, Chakotay and especially Tuvok utilised well. Neelix still comes over as a cross between a watered down Quark and an English fop out of *Blackadder the Third*, but overall, I like this one. ■

PETER DAVID NOVEL COMPETITION

We have FIVE sets of *Star Trek* and *ST:TNG* novels written by Peter David to give away, courtesy of *Titan Books*. All you have to do is answer the question below and send it on a postcard or the back of a sealed-down envelope to STAR TREK PETER DAVID NOVEL COMPETITION (STM # 10), *Star Trek Monthly, Titan Magazines*, 42-44 Dolben St, London SE1 0UP, to arrive no later than Thursday 28 December. The first five entries drawn from the hat will win the sets. The Editor's decision is final. Only 1 entry allowed per person.

What is the only *Star Trek* television series *not* currently showing on the BBC?

Each set consists of: ST: The Rift; ST: The Disinherited; ST:TNG: Strike Zone; ST:TNG: A Rock and a Hard Place; ST:TNG: Q-in-Law; *and* ST:TNG: Vendetta.

Please mark your entry 'No Information' if you do not wish to receive details of any special offers or new products.

STAR TREK BOOKS AVAILABLE IN DECEMBER

This book schedule is as accurate as possible but may be subject to change. PB = Paperback HB = Hardback

SIMON & SCHUSTER

To The Stars: The Autobiography of George Takei - Star Trek's Mr Sulu *(PB, £7.99 ISBN 0 671 89009 3)*

To The Stars: The Autobiography of George Takei - Star Trek's Mr Sulu - Young Adult Edition *(PB, £2.99 ISBN 0 671 536230)*

Classic Star Trek

76: The Captain's Daughter *by Peter David (PB, £4.50 ISBN 0 671 52047 4)*

Star Trek: The Next Generation

ST: TNG – Crossover *by Michael Jan Friedman (PB, £4.50 ISBN 0 671 89677 6; Audio, £9.99 ISBN 0 671 85620 0)*

Star Trek Generations *by J.M. Dillard (PB, £4.99 ISBN 0 671 53753 9)*

Young Adult 9: Nova Command *by Brad Strickland (PB, £2.99 ISBN 0 671 51009 6)*

CD-ROM Releases

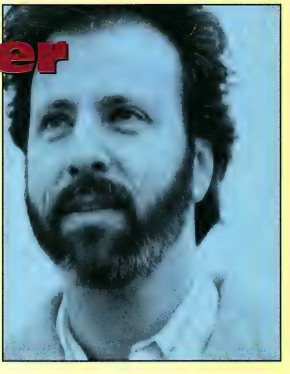
The CD-ROM releases scheduled for November release have been delayed until early 1996

TITAN BOOKS

Star Trek: The Next Generation

26: The Romulan Prize *by Simon Hawke (PB, £4.50, ISBN 1 85286 463 X)*

Michael Jan Friedman
Crossover

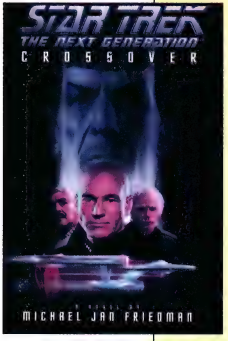


What happened to some of the original *U.S.S. Enterprise* crew members after they were last seen in various episodes of *Star Trek: The Next Generation*? That's the question Michael Jan Friedman tries to answer in *Crossover*, which reunites members of the *Classic Star Trek* and *ST:TNG* crews in a new and surprisingly different way...

"The basic gist of it is 'The Over The Hill Gang Ride Again'," says Friedman. "We've got Spock, Scotty and McCoy together in *ST:TNG*. They've all been established individually in the television show (McCoy had a brief cameo in the pilot, *Encounter At Farpoint*, Spock appeared in the two-part *Unification* and Scotty in the sixth-season episode *Relics*), but this is the first time their paths cross in *ST:TNG*. What brings them all together is Spock, who, in trying to further the cause of unification between the Romulans and the Vulcans, has gone from Romulus to one of the Romulan outworlds to spread the word, where he's captured. The Romulans know they have a bunch of unificationists, which is a prize in itself, but they don't know they have Spock.

"The Federation sends Picard out to try to make sure that Spock is not used as a pawn by the Romulans and therefore become a great security risk to the Federation. McCoy is sent along with him as a consultant, and he and Picard do not see eye to eye.

"Scotty, on the other hand, gets wind of Spock's problem, because he's monitoring Starfleet communications as only he can, and has decided that since Starfleet is not going to go in and get Spock out, he's going to do it himself, and that's when the fun begins. The book is set up to approximate the flow and tone of a movie, much more so than the other novels. The pace is fast, and while there are certainly some philosophical moments, a lot of it is just pure fun; Spock, Scotty and McCoy doing the things we've known them to do over the years, and maybe doing them better than ever.



"Of Course, we've never really seen this McCoy. It's eight years after *Encounter at Farpoint*, between *All Good Things* and *Star Trek Generations*, and now he's 145 years old. We've seen Spock and Scotty in *ST:TNG*, but this is really the first time we're seeing Admiral McCoy. While we'll recognise a lot of him, he's also 145 and has changed over the years. That's one of the reasons that he and Picard don't get along.

"I must say the idea for the book was actually (Editor) Kevin Ryan's. Now that the original series is not being treated in the movies, and *ST:TNG* is off the air, we have a lot more latitude in regard to *Classic Star Trek*, as well as additional latitude with *ST:TNG*, so Kevin thought this would be the time to do a book like **Crossover**. Because these three characters have all been established in the 24th Century, it wasn't really a crossover. It's just three guest stars if you will, so there was really no resistance."

For readers who think **Crossover** is actually a novelisation of the well-known *Star Trek: Deep Space Nine* episode of the same name, Friedman is quick to point out that the two stories have nothing in common except the title. "Let me just say this: the title **Crossover** wasn't even a working title, it was a nickname for the book. The working title was 'The Rodarh 'Vna,' which is a Romulan term which is explained in the book. The term basically reflects the idea of people working at odds with each other, as opposed to working together. The title was scrapped because nobody would know what it meant without reading the book, and that was only a working title.

"**Crossover** was just a nickname that the book was called in certain circles, and then one day I get the book jacket in the mail, and it's a beautiful book jacket that says **Crossover**. I said, 'Wait a second, that wasn't supposed to be the title!', but it turned out that the marketing people loved the title so much that they thought we should go with it. At that point I had to come up with a rationale for why this book is called **Crossover** when it's not a crossover, but that really wasn't very difficult to do."

Friedman hopes long-time *Star Trek* fans will enjoy the way that characters from *Classic Star Trek* and *ST:TNG* have been brought together, as well as references to events in both time periods. "There's a great deal of interaction between McCoy and Scotty and the *ST:TNG* cast, and a little interaction with Spock too. Because he's in captivity, that made it difficult for him to really interact with anyone, at least for a major portion of the book!

"There are all sorts of additional details that don't necessarily reflect directly on McCoy, Scotty or Spock, such as references to Picard's encounter with Sarek, and lots of references to previous episodes. At one point, Data and Geordi are talking about tight spots they've been in, and Data realises that in the majority of cases, he was either the cause of them or a pawn manipulated by someone else, to Geordi's distress, and there are several episodes mentioned in that scene. The book is firmly entrenched in the series continuity, and as objectively as I can, I must say this is a terrific book. I think readers will enjoy it more than almost any *Star Trek* book they've ever read." ■

By Joe Nazzaro

Peter David
The Captain's Daughter

A member of the original *U.S.S. Enterprise* crew is examined more closely and so is a member of the *U.S.S. Enterprise NCC-1701-B*, in *The Captain's Daughter*, the latest *Star Trek* novel by Peter David, author of *Imzadi*, *Vendetta* and *Q-Squared*.

"The original title of the book was **Demora**, and it focused on Demora Sulu, who was introduced in *Star Trek Generations*," explains David, "but the marketing people at *Pocket Books* apparently decided that calling the book **Demora** was insufficient to put across the fact that the book was about the captain's daughter, so they came up with a much better title: **The Captain's Daughter**.

"At any rate, this is the book that endeavours to answer Kirk's question, 'When in the world did Hikaru Sulu have time to raise a family?' It takes place over a fairly broad period of time, ranging from the point where Sulu meets Demora's mother through to Demora's funeral and the events that happen after that. It covers a sizeable chunk of time, but by the same token, it's a smaller novel than some of my other more time-spanning ones. I wasn't going for that same kind of epic feeling, I was telling a much smaller story, the story of Sulu and his relationship with his daughter.

"There is the extended sequence with how Sulu meets her mother, and I really wanted to go for something fairly unusual. I felt we should try to do something very different, and when I'm writing a *Star Trek* book, I'm always trying to do something unlike what I've done before, so people who know my work through **Imzadi** or **Q-Squared** will find this one a much more action-orientated book, much more in the spirit of A **Rock And A Hard Place**."

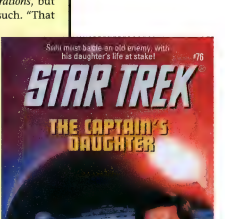
In terms of continuity, **The Captain's Daughter** uses events from *ST:TOS*, as well as the *Star Trek* films, but examines them in slightly different fashion. "What I did was, the more that I studied Sulu's history, the more that I realised that I had to go to a good deal of work to explain where Demora was during key points in Sulu's history, and how the events of that period in Sulu's life impacted on her.

"As an example, in the book we show the sequence from *Star Trek IV: The Voyage Home* where it looks like the world is going to be coming to an end. We already know from the movie how it looks from Sulu's perspective, but there's a sequence in the book where it's shown from Demora's perspective. There are sequences that are specifically set between movies, such as the sequence that is set about three of four months before *Star Trek II: The Wrath of Khan*, in which we have cameo appearances by such characters as Saavik, Peter Preston; we even have a cameo by one of the *ST:TNG* characters.

"This is mainly Sulu's gig although Chekov plays a healthy part in it as well. Kirk has a small appearance, McCoy is there for a chapter, but the characters who are the main focus are Sulu, and to a lesser degree Chekov. That said, it's strongly implied in *Star Trek Generations* that there is a bond between Chekov and Demora, and I believe it's even safe to say that he's her godfather. He knows an awful lot about her, and therefore I felt constrained to build up as much as I could the reasons behind that knowledge and that relationship.

"The only character who is specifically not in the book is Scotty, but real fans will appreciate that he gets a mention, and they'll also get a real kick out of where it's set in the time frame. There is a mention during one sequence that Scotty couldn't be in because he was on his way to a retirement planet, and a close reading will make you realise that it was on this particular trip that things were fouled up and he wound up stuck inside the transporter until he got out in *ST:TNG*. There are all kinds of little bits like that in the book."

The book will also venture briefly into events that take place after the events of *Star Trek Generations*, but won't cross over into *ST:TNG* continuity as such. "That only impacts on **The Captain's Daughter** in regard to the fact that it takes place after the first 15 minutes of *Star Trek Generations*. I have no idea how people who are writing *ST:TNG* novels are going to be handling things, but I assume they're going to have to be set before the film; unless they're planning to do a story that has the crew going off and doing their own thing, considering the fact that the *U.S.S. Enterprise NCC-1701-D* has been smashed to kingdom come!"



As for any future novels featuring Sulu and his family, David says there are no immediate plans in that area. "Right now, there's this television series that I've sold to Nickelodeon called *Space Cases*, which I co-created with Bill (*Lost In Space*) Mumy, who I'm sure most *Star Trek* fans will be familiar with. That's also taking up a large amount of my time. In terms of *Star Trek*, right now I'm working with Jimmy Doohan on his autobiography, so that's keeping me pretty busy!" ■

By Joe Nazzaro

The Most Toys

Highlights of this month's new Star Trek licensed product releases

Above: *The new viewfinder key rings from* ***Downpace***
Right: *The envy of all – Captain Picard sports the jacket now available from* ***Warp One***
Opposite top: ***Brainworks****' stunning new range of computer accessories and* ***Tie Rack****'s new silk ties*

Christmas is almost upon us, and Santa's Vulcan helpers are preparing to beam *Star Trek* goodies all over the galaxy - of which there are certainly plenty...

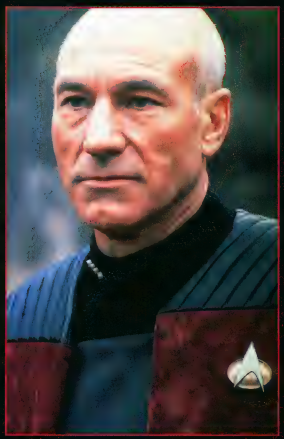
But before we launch into our top tips on what *Star Trek* fans should not be without, there are a few interesting items being launched during the busy build up to the festive season. First off, **Tie Rack** are manufacturing two new silk *Star Trek* ties, both with a *U.S.S. Enterprise* motif. The ties come in three colours: Navy, French Blue and Red. These high quality items are available at selected **Tie Rack** stores as well as specialist and SF shops, and if you wish to find your nearest participating shop, then call the **Tie Rack** Helpline on 0181 230 2333.

Warp One have started to expand their range of superb uniforms. The latest edition is a Captain's jacket identical to that worn by Captain Picard on so many occasions. The jacket is a little on the expensive side but it makes up for it by being so good.

United Technologies, those people who brought us the excellent *U.S.S. Enterprise NCC-1701* telephone, are issuing a series of futuristic-style Walkmen. These come in two *Star Trek* headed blister packs, complete with accessories such as external speakers.

Adding to their expansive range of items, **Downpace** have two new product lines out in time for Christmas. The first is a series of three designs of memo pads, each of which measures 6" by 5", featuring the *U.S.S. Enterprise NCC-1701*, the *U.S.S. Enterprise NCC-1701-D* and the Deep Space Nine space station. The second item, and one that deserves special mention, is a series of three designs of *Star Trek* viewfinder key rings. Choose from: classic *Star Trek*, the *ST:TNG* crew and *ST:TNG* aliens.

Last but not least, for those of you who own



PCs, or who have access to one at home, this one's for you. **Brainworks** produce a range of *Star Trek* computer accessories, and these are now being distributed in the UK through a company named **Contemporary Games plc**. The range includes a monitor mask, mouse, mouse pad, keyboard and a multimedia disk holder. Prices range from £10.99 for the disk holder to £79.99 for the keyboard, and the mouse pad comes free with either the monitor mask or the mouse. Now you can type your letters to *Star Trek Monthly* in style!

I hope you get what you want for Christmas and I'll see you here next month! ■

Paul Christopher

WARP ONE STAR TREK UNIFORMS MUST BE WON!

Warp One, makers of the official *Star Trek* uniforms, have given us FIVE *Star Trek* uniforms to give away:

- A Gabardine Top from *Star Trek: The Next Generation*, in any of the sizes available (i.e. Small, Medium, Large, X-Large or XX- Large) in any of the three colours offered (i.e. wine - Command; gold - Security; or blue - Medical)
- A Gabardine Top from *Star Trek: Deep Space Nine*
- A *ST:TNG* top made from Jersey fabric (as described above, also available in children's size)
- A *ST:DS9* top made from Jersey fabric (as described above, also available in children's size)
- A *Classic Star Trek* uniform top made from Jersey, in either XL, L or M and in either gold, red or blue

All you have to do to enter is answer the question below and send the correct answer on a postcard or the back of a sealed-down envelope to: THE WARP ONE UNIFORM COMPETITION (STM #10), *Star Trek Monthly, Titan Magazines*, 42-44 Dolben Street, London SE1 0UP. All entries MUST be received by Thursday 4 January 1995, multiple entries will be disqualified and the Editor's decision is final. **Please state which prize you prefer and a second option and, most importantly, the size you require.** Good Luck!

Name the *Star Trek: The Next Generation* actor or actress who recently directed the *ST:DS9* episode *Indiscretion*. Was it a) Marina Sirtis b) Leonard Nimoy c) LeVar Burton or d) That Tribble from *Star Trek Generations*?

If you do not wish to receive information on any special offers or new products, please mark your entry 'No Information'

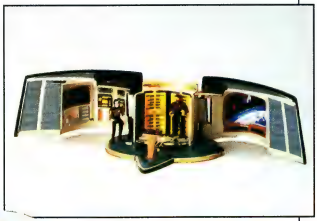
Stocking Fillers

Above: **Bandai's** classic *Star Trek* range of Phaser and Communicator and *Star Trek: The Next Generation* Tricorder were popular choices @ £18.99 each

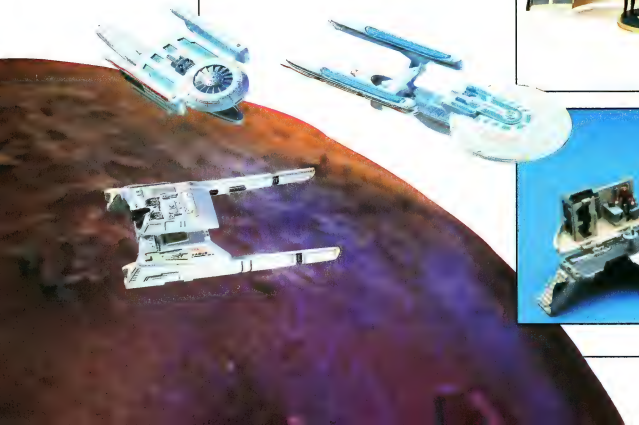
Below: **Bandai**'s recently released Classic *U.S.S. Enterprise* was a hit! £39.99

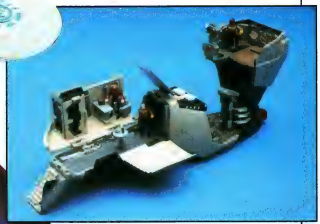
Below: **Wesco**'s *Star Trek: The Next Generation* talking alarm clock £24.99

Below: **Bandai**'s *ST:TNG* Innerspace Series: ***Top:*** The Personal Communication Mini-Playset £7.99 ***Bottom:*** The Innerspace Series Away Team Gear Assortment £9.99



Below: **Toy Options'** series of new Micro Machines are particularly popular with our younger readers at £4.99 per pack



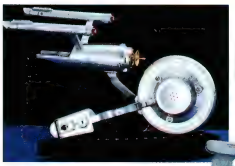


We asked a number of reliable sources what they would recommend as the best of this year's *Star Trek* releases, including the members of Blackpool's local *Star Trek* group and the local *Forbidden Planet* manager, and came up with a number of fab stocking fillers, that no true *Star Trek* fan could be without...

Above: **ERTL's** Klingon Bird-of-Prey £16.99

Below: The Steel Tec *Star Trek U.S.S. Enterprise NCC-1701-D* from **Bluebird Toys** at £69.99

Below: **Timex's** range of watches certainly proved popular in our August competition. Prices range from £24.99



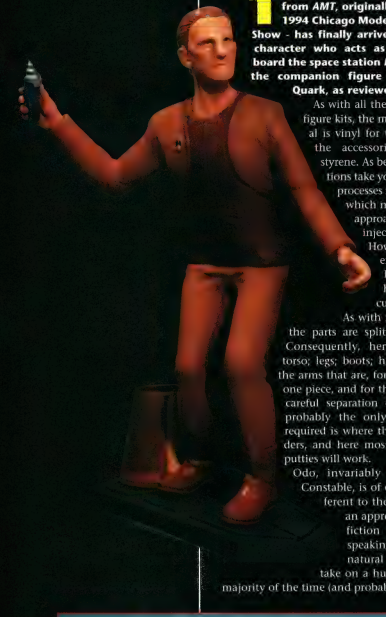
Left: **United Technologies Ltd.** produced the famous *U.S.S. Enterprise NCC-1701* telephone £65.99

Below: Also from **Bandai**: the new and highly popular Space Talk Series Figure Assortment £16.50 each

Left: Pencil toppers from **Downpace** £1.99 each

MODEL MATTERS

The last of the new *Star Trek* figures from *AMT*, originally announced at the 1994 Chicago Model Show – the RCHTA Show - has finally arrived. This is Odo, the character who acts as Security Chief on board the space station *Deep Space Nine*, and the companion figure to the bartender Quark, as reviewed in *STM* Issue 9.



As with all these new *AMT Star Trek* figure kits, the main moulding material is vinyl for the figure itself, with the accessories being injection styrene. As before, detailed instructions take you through the special processes required for vinyl kits, which need a totally different approach than the standard injection styrene variety. However, even newcomers to this side of the hobby should not have too much difficulty in the assembly.

As with most figures, the way the parts are split is much the same. Consequently, here you get separate torso; legs; boots; head and hands, with the arms that are, for the left, moulded in one piece, and for the right, in two. With careful separation of the vinyl 'plugs', probably the only filler that will be required is where the arms fit the shoulders, and here most standard modelling putties will work.

Odo, invariably referred to as the Constable, is of course somewhat different to the 'standard' (if that is an appropriate term!) science fiction character, as strictly speaking he is liquid in his natural state. He chooses to take on a humanoid form for the majority of the time (and probably to the relief of the actor, René Auberjonois, who has made the character of Odo his own). However, this can be an advantage for modellers as it does mean that the Human features that tend to be the worst part for beginners to paint are somewhat muted with Odo. Examination of the way the make-up has been created shows considerable softening of the lines, particularly around the face, so that to achieve a good likeness of the character is probably easier with this example than with most figure kits.

The colours of his uniform are somewhat different from that which appears on the box-art figure. Although he has been seen in several different styles, the usual colours are mid-tan for the overall suit, with the jacket being a darker brown. The boots appear a semi-gloss tan.

As with other *AMT Star Trek* figure kits, a base and accessories are provided. Odo carries a Phaser and stands on a base, although the last is different to that supplied with Quark. Finally, and the element which makes this particular kit most interesting, Odo comes complete with a feature unique to his character – his sleeping vessel. And it is this last feature that does suggest an alternative version to the model. The sleeping vessel is in two parts – conical sides and base – and as long as the base is well glued to the sides it will be liquid proof. Consequently, just add some appropriate liquid (cooking oil seems about the right consistency for this alternative Odo), and you will have what has to be a totally unique model of a figure! ■

Report and photographs by Mat Irvine

STAR TREK: DEEP SPACE NINE VOICE PRINT

BREACHING SOFTWARE FRONTIERS

Star Trek as a television series has always been at the cutting edge of science fiction, and many of the visual effects techniques used by the various shows have been highly praised for experimenting with new techniques. This year, *Star Trek* applied its muscle to revolutionising the computer software industry, with two releases that utilised ground-breaking techniques to offer something quite different to anything that had crossed your computer screens before...

Star Trek licensee **QVoice** combined its cutting edge *Voice Print* authentication/verification technology with *Star Trek* to create a quite remarkable new consumer product. The *ST:DS9 Voice Print* is based on the company's corporate product *Voice Lock*, but has not been used in quite such a similar fashion. The program, now widely distributed in the US, has achieved excellent sales across the country. For fans across the Atlantic, the program is seen as a piece of *Star Trek* history, enabling them to have the computer voice of Majel Barrett ask for verbal verification of identity on their computer desktop – just like the television shows.

Designed to authenticate and verify the true user from an impostor when someone tries to use a PC, the resulting voice print system had never been created before on a PC Windows based computer and for the program's developers, the product was clearly seen as an opportunity to create a program that emulates the science fiction of *Star Trek* with real technology. Unlike the voice recognition used in the *Star Trek Omnipedia* (see sidebar) which is very persuasive, voice print verification is, according to one of its developers Norman Hughes, "the first program to use the human voice like a 'finger print' to emulate the *Star Trek* voice print technology seen used in *Star Trek* for 30 years. Now voice print technology has become real science," says Hughes, "and the best part is that all science fiction-oriented fans can use it at home, school and at work." Although there have been some reservations about the final product, **QVoice** are more than happy with the final result and are now close to finishing *ST:DS9 VP* for Windows '95. Hughes says the new release will be the first 32 bit speaker verification security program designed for the new operating system. Once again, *Star Trek* has taken the lead in pushing back the frontiers of a new but exciting technology... ■

John Freeman

VOICE PRINT CONFIRMED... NOT?

Norman Hughes outlines the differences between the two products using 24th Century technology today – and how to get the best from your new programs...

There has been so much talk about the new *Star Trek Omnipedia* and claims from some users that it suffers from poor voice recognition that it seemed an opportune time to explain the difference between voice recognition and voice print verification software. The difference between the two technologies can be seen in their use in the *Star Trek Omnipedia* and *Star Trek: Deep Space Nine Voice Print*.

The *ST:DS9 Voice Print* security software uses speaker verification technology. It doesn't care what the user says, it just knows who the user is by the unique sound of their voice. This unique vocal sound of our voice is like a finger print and is used by *ST:DS9 VP* to confirm the identity of a user for security based on arbitrary speech.

The unique vocal characteristics of an individual's voice is created when air is passed over the vocal cords in combination with the size of a person's mouth, the length of their tongue, the size of their teeth, the movement of the mouth and lips, the nasal passage and their vocal cords. All these features produce vocal characteristics when someone speaks that are unique and specific to that person. The *Voice Print* program takes advantage of this uniqueness in a person's voice and creates a voice print of it.

When someone speaks into the computer microphone to gain computer access, *ST:DS9 VP* analyses the speaker's voice and matches it against the authorised user's voice print on the hard disk. If the voice of the person attempting to gain access matches the stored voice print, the program allows access to locked data and programs. If the voice is that of an unauthorised user, the computer will reject the intruder and access will be denied – just like the lock outs seen in *Star Trek: The Next Generation*, used for Starship command functions.

Speaker recognition, on the other hand, used for the *Omnipedia*, is based on the recognition of specific words. Users must speak predefined words in order for the computer to respond. When the computer tests for command words it has no idea who the speakers are. Voice recognition engines are designed to recognise specific words, not arbitrary speech or specific voices. If the user voice pattern is close enough to the word that the system knows and has been trained for, the computer will recognise the word.

The speech recognition system used in the *Omnipedia* is exciting technology but, like all new technology, it has its weaknesses. The more we use this technology, the better it will become and, years from now, we will wonder how we ever used a keyboard. Here's a tip for all those *Star Trek Omnipedia* users that say they've been having problems with poor voice recognition: Use a high quality microphone. A poor low end microphone will cause all kinds of problems. The computer can work on speech that it hears well. If the speech the computer hears is poor, then the speaker recognition engine used in the *Star Trek Omnipedia* will not work well either.

Perhaps that's why Jean-Luc Picard has such a clear voice... ■

VOICE PRINT... POSITIVE?

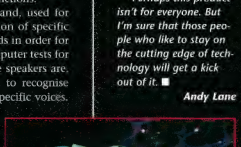
The new **Star Trek: Deep Space Nine** *computer security software is very nicely packaged and works as advertised and installation is quick and painless.*

You train the software to recognise your voice by repeating a series of phrases into the microphone, the software will then freeze your computer when you don't do anything for a while, or when you press a particular button. To unfreeze it you have to say something into the microphone. Other people's voices will set off an authentic Federation Starship bridge alarm.

The problem is that although you can train the software to recognise as many voices as you desire, it will only unfreeze your computer for one of those voices. If more than one person uses it you immediately need to order an upgrade from the makers.

Perhaps this product isn't for everyone. But I'm sure that those people who like to stay on the cutting edge of technology will get a kick out of it. ■

Andy Lane



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On Screen

For those of you who haven't realised by now, *CIC Video* changed their release schedule for *Star Trek: Voyager* after we went to press last month and Volume 1.9 was issued along with 1.8. We apologise for any confusion caused.

This month sees the completion of release of all of *ST:VOY*'s original season one in the UK. I say original because, as many of you know, these episodes were held back in the United States and transmitted as part of the show's second season. In the UK, as of presstime, *CIC Video* plan to release them as part of the first season instead of sitting on them until next year.

Fans of Robert Picardo as the *U.S.S. Voyager*'s emergency holographic doctor will not be disappointed with *Star Trek: Voyager* Volume 1.9. In *Projections*, directed by Jonathan Frakes, the Doctor finds himself alone on the *U.S.S. Voyager* after a surprise Kazon attack. Left on his own, he must puzzle out what has happened - even after some of the crew start to make an appearance. This intriguing episode has some genuinely clever twists, which you'd expect from writer Brannon Braga. Watch out for a special appearance from Dwight Schultz as Lieutenant Barclay, providing an interesting piece of continuity to link the series.

Elogium is a Kes story, dealing with procreation on board the Starship. Jennifer Lien turns in a fine performance as the frightened Ocampa who is forced to deal with responsibilities she is not old enough to shoulder. The B-story, about the Starship being sexually attractive to a particular group of space-borne life forms, is, however unintentionally, chortle-worthy. One oddity to watch out for, too – a pregnant crew mate's announcement that she and her husband were trying for a baby before the ship left space station *Deep Space Nine*. This realisation seems more than a little at odds with the presumed time for which the *U.S.S. Voyager* has already been stranded in the Delta Quadrant...

Star Trek: Voyager Volume 1.10 begins with *Twisted* and features the *U.S.S. Voyager* coming across that horny old favourite plot device, a spatial anomaly. The Starship is warped and twisted in the most peculiar of ways which make it impossible for the crew to leave the vicinity of Holodeck 2. Nothing the crew do seems to halt the advance of the distortion wave and there are some excellent character interactions in this tale, especially after Janeway is incapacitated and Chakotay assumes command.

The '37s ends season one with an ambitious tale which packs an awful lot into the programme's 45 minute time slot. The *U.S.S. Voyager* discovers a colony of Human beings living in the Delta Quadrant. They are a group of Humans from Earth who have existed in suspended animation from the year 1937, among them aviation pioneer Amelia Earhart. The interaction between Janeway and Earhart is fun to watch, as is the landing of the *U.S.S. Voyager* on the planet's surface.

Star Trek: Deep Space Nine season four should begin release in early 1996, but for those of you seeking a taster of all four *Star Trek* series, you might want to try the planned *Star Trek* Trial Pack, scheduled for release on 2 January. It features all four pilot episodes from all four series, and should provide another opportunity to purchase *ST:VOY*'s pilot, *The Caretaker*, for those of you who may have held off from buying the original release in favour of the now cancelled Special Edition release (our Editor, for example), which was to have included a US documentary about the making of the new series. ■

Stuart Clark

Above left: *There can never be enough inter-show crossovers* – **ST:TNG***'s Reg Barclay manages to board the* **U.S.S. Voyager** *in* **Projections**
Below: *The birds, the bees and the Ocampa, procreation 24th Century style in* **Elogium**

STAR TREK GENERATIONS

Star Trek Generations goes on sell through this month, and it will be interesting to see whether or not the release performs as well as it has at the cinema and as a rental release. I don't for a minute doubt that it will! For those of you who may have been orbiting 51 Peg for the last few months, *STG* is very much a handover story between the original *Star Trek* crew and *Star Trek: The Next Generation*. A mysterious cosmic occurrence – the Nexus – is manipulated by Doctor Soran (Malcolm McDowell), so he can rejoin his family who are trapped in the Nexus. Enlisting the aid of the Klingon Duras sisters, Soran pits his wits not only against the crew of the *U.S.S. Enterprise NCC-1701-D* but also Captain Kirk, himself trapped in the Nexus some 78 years earlier.

The film is a roller coaster ride from start to finish, the effects are terrific, the story is strong (although there are better *Star Trek* films) and if you really believe Jim's dead, folks, there's some gold-pressed latinum I bought from a Ferengi trader I'm sure you'll be interested in... ■

John Freeman

STAR TREK VIDEO RELEASES

4 December	**Star Trek: Voyager (Volume 1.10) - Twisted *and* The '37s**
27 December	**Star Trek Generations**
2 January	**Star Trek Trial Pack**

Communications

We continue to read **all** *your letters and take on board suggestions for articles, criticisms and positive comments, even if we can't print them! Please send your letters to* **Star Trek Monthly, Titan Magazines,** *42-44 Dolben Street, London SE1 0UP. Please note that we will only print your full address if you ask us to. Letters may be edited for publication, so the more to the point, the better...*

As an added incentive to persuade you to air your views, we are giving an all-new ERTL **Star Trek** *model kit away to one of our correspondents each issue.*

We're very sorry, but we cannot make personal replies to your letters. If your question is one many others are asking it will either be answered on these pages or in A Fistful of Data at some point. We will only respond to unsolicited contributions (articles only, no fiction please) if a stamped addressed envelope is included, and this may take time. You have been warned...

SCEPTICAL READER

I must admit I was sceptical. Here was another bloodsucking publication, trying to tease another £3 out of our sweaty little hands every month!

And so I resisted buying *Star Trek Monthly*, but you know the old saying – 'Resistance is futile!' I bought Issue 7 and now I'm hooked! *STM* is the best £2.95 I have ever spent. I love the mixture of information and the comic. The variety is superb, with lots of news on *ST:DS9*, *ST:VOY*, the actors, the books, the merchandise... wow!

I read in the letters page some strange things from your readers. Why do we have people tearing strips off *ST:DS9*? Okay, you don't have to like the show, but 'should not have been aired'? Come on. Like it or not, this show is a part of the *Star Trek* mythos. And one that is growing in popularity, too.

I also read a comment that you should make up your own mind whether you're a comic or a magazine. Come on people, whatever happened to Infinite Diversity in Infinite Combination? As Trekkers, we above all people should be ready to take that concept on board. If we can't apply IDIC to *Star Trek* itself, then how can we hope to apply it in life?

Anyway, please keep the comic, and let's see some readers' art and fiction. Keep up the good work!

David M. Murphy
12 Lagmore Downs, Dunmurry,
Northern Ireland

Congratulations David – your conversion to STM *and praise for IDIC also makes you this month's* ERTL *kit winner. We're sorry however, that we can't, as yet, take on board your suggestions for a readers' art and fiction section.*

STAR TREK: VOYAGER FAN

Thanks for arousing my interest in *Star Trek: Voyager*, as it was through the introductory features in your magazine that I decided to give it a go!

I've been an avid fan of *Classic Star Trek* since the first episode was shown here in 1969, and didn't really want a 'next generation,' as for me nothing would take the place of the original. However, *ST:TNG* proved a worthy follow-up and I loved it. *ST: DS9* was another story – I felt it was a good SF series in its own right, but not *Star Trek*.

With that I felt that *Star Trek* had finally run its course and had dismissed any interest in *Star Trek: Voyager*. However, the features I read in *STM* persuaded me to at least take a peek, and I'm thankful I did, as it has opened up a whole new, hugely enjoyable universe. Captain Janeway manages to encompass all the finest qualities of commander and woman – at last – while the rest of the crew form a delightful and fascinating mix. The Doctor is an inspired piece of character creation, played superbly by Robert Picardo, with a perfect blend of sensitivity and humour.

The series encapsulates the true spirit of *Star Trek*, with its continuing ability to create entertaining stories and characters, while still making thought-provoking comment on the Human condition. Its technical superiority to previous series also provides a visual feast, especially with its stunning title sequence.

I know that many fans of previous series will be sceptical, as I was, and that there will be much debate as to its merit and how it compares. However, I urge others to also give *ST:VOY* a go. I believe that many will be pleasantly surprised, and I, for one, look forward to seeing how the series and characters develop in the future and to reading more about it in your pages.

Laraine Green,
Sudbury, Suffolk

JUMPING JANEWAY!

I have watched the first two videos of *Star Trek: Voyager* and, for the most part, found them to be thoroughly enjoyable.

The only thing that disturbs me is Captain Janeway. OK, so she's a woman who, unlike the *U.S.S. Enterprise* captains, has a partner whom she loves and misses. Fine! But does she have to be so excitable? You never saw Troi or Beverley Crusher jumping around like that. And, I may add, she stands so close to her crew while talking that it's almost intimidating!

Oh well, maybe I'll get used to her. The rest of the crew are OK except for Chakotay who is wonderful! True *Star Trek* qualities, just the way I like them.

D. Ottery,
Devon

I like Kate Mulgrew's interpretation of Janeway myself – her enthusiasm and energy is a positive inspiration sitting in front of a computer screen working on the magazine...

SCRIPT WRITER SCOTCHED?

I recently sent off for a submission pack to write my script idea for *ST:VOY* but when I received it I was informed that

Top centre: *A true inspiration for us all – Captain Janeway of* ST:VOY
Centre: *The elusive Dr Bashir of* ST:DS9 *fame*
Right: *Proving popular with the fans of all the previous* Star Trek *incarnations, the crew of* Voyager

no spec scripts for the series would be accepted. I wanted to make sure your feature in Issue 5 was right. I would appreciate any help with this.

Charlotte Elson,
Bowerham, Lancaster

The* Star Trek *offices delayed accepting submissions for* Star Trek: Voyager *but as I understand it, that restriction has now been lifted. To request writer's guidelines, send a self-addressed stamped envelope to* Star Trek, *Hart Building – Room 105, 5555 Melrose Avenue, Hollywood, CA 90038.

JINX

I've decided I must be a jinx on *Star Trek* characters. I develop a liking for Doctor Bashir on *ST:DS9* and bam, he seems to vanish for a season and a half. I decide I like Paris and, after *Ex Post Facto*, he's relegated to 'Aye Captain' and looking puzzled. Maybe I should develop a liking for Neelix!

Seriously though, I desperately wanted to dislike *Star Trek: Voyager* because it was stealing *ST:DS9*'s thunder. But I like it. The cast have gelled better than *ST:TNG* and it's enjoyable and exciting – darn!

I do still like *ST:DS9* though, and I'd like to thank you for the recent *ST:DS9* issue – but how about an Alexander Siddig interview, and Robert Duncan McNeill, just to convince me I'm not a curse!

Rachel Hunter
Garforth, Leeds

We're hoping to interview both gentlemen for issues coming up next year. And now, for those of you who have to put up with people telling you* Star Trek*'s no more use than ornament...

GET A JOB WITH *STAR TREK*!

Star Trek fans who are seeking a job should not be afraid to mention they like the show on their job application form.

I did when I applied for my present job - and guess what, my boss likes *Star Trek* too! Apparently he told others in the shop where I now work: 'She's got the job, she likes *Star Trek*.' after my interview. Of course, the fact that I had worked for a similar shop before may have helped a little bit...

You can guess that having a boss that likes *Star Trek* - as well as Tony Hancock, and *The Wombles* - is really great!

Jackie Edwards
Glastonbury, Somerset

As I said last issue – you should never be untrue to your own pleasures. Let IDIC prevail... ■

IN BRIEF...

Magazine suggestions: *Darian Stevens from Dudley suggests we run an occasional 'Great Moments from* Star Trek*' page, which sounds a good idea.. what's your favourite scene? The most poignant? The saddest? The happiest? Let us know! We've also received requests for an Internet contact from Chris Hardstaff, Mirfield and Kevin Richards, Carlisle, who also suggests we run a feature on computer games. Stay tuned – all plans to run such a feature have been pushed back with the delayed release of* Simon & Schuster*'s new CD-ROMs. In the meantime, we welcome short comments on any* Star Trek *games or software.*

We're sorry, but we cannot run posters in Star Trek Monthly *(which won't please Mary Bell in Kilmarnock). Daniel Harman, Bexleyheath, wanted to know if we're planning to run a* Star Trek: Voyager *strip. Not at present, but watch out for a time-spanning epic crossover featuring characters from both* Classic Star Trek *and* Star Trek: The Next Generation, *starting in Issue 11.*

Replying to readers: *We generally don't as there aren't enough hours in the day with over a hundred letters arriving each week for the magazine. We also can't accommodate requests for aspiring filmmakers to help with film projects, much as we'd love to be on screen talking about the making of the magazine.*

Customisable Card Game: *Thanks to many readers who've told us they've bought this game in the UK – as far as we know, the distribution of the game is not official in the UK, even if it is one of the best card games to be produced in the last five years!*

Finally, thanks to Ian Wright, South Carney, who wrote to tell us he has a Bandai *Romulan figure with two left feet and wondered how much it's worth. Probably one heck of a lot to the Romulan with two right feet, Ian...*

COMPETITION WINNERS

For those of you looking to see your names mentioned in our last issue as a result of competitions run in our August issue - we apologise, as we were unable to put these in because of lack of space. Please note that we do generally run the winners of each competition three issues after it was run.

So, without further ado, the following are the winners of the competitions from Issues 6 and 7:

CROSSOVER GRAPHIC NOVEL COMPETITION (STM #6)

The name of the British comic which first serialised *Star Trek* adventures was *TV21*, not *The Beano*! The following people answered correctly and won copies of the *ST:TNG/ST:DS9 Crossover* graphic novel, courtesy of *Titan Books*:

M. Monks, Old Trafford, Manchester; Miss C. Vine, High Wycombe, Bucks; Andy Senyszyn, Nuneaton, Warwickshire; Tom Parry, Newton, Cheshire; D. Williams, Formby, Merseyside; Kelvin Gardiner, Billingham, Cleveland; Steve Joyce, Lechlade, Gloucester; Colleen Keenan, Dundee; Neil Piller, North Harrow, Middlesex; and Mrs V. A. Bills, Halesowen, West Midlands.

TIMEX STAR TREK WATCH COMPETITION (STM #6)

This was by far the most popular competition we have run so far, thanks to those generous people at *Timex*. The episode in which Captain Picard crossed between three time zones was, of course, *All Good Things*. The 10 lucky winners of the INDIGLO *U.S.S. Enterprise NCC-1701-D* were:

Mrs S. Bond, Marton, Cleveland; A. Moore, Barnsley, S. Yorks; J. A. Possinger, Farthingoe, Northants; Miss D. M. Goodwin, Heronridge, Notts; Paul Ridge, Chatteris, Cambs; L. Horton, Hinckley, Leicestershire; Keith Paterson, Dalkeith, Midlothian; Steven Georges Chaplin, Bransholme, Hull; R. J. Harries, Llanelli, Dyfed; and Kevin D. Russell, Tothill, Wilts.

ERTL MODEL KIT COMPETITION

ERTL generously gave us £1,000 worth of kits to give away!

The answers were as follows:

1/ The space station featured in the classic *Star Trek* episode, *The Trouble with Tribbles*, was K-7

2/ The last *ST:TNG* episode to feature the use of a landscape model was... a) *Encounter at Farpoint*

3/ The British toy company who once owned *AMT* was *Matchbox* (or the *Lesney Corporation*)

The winners were as follows:

FIRST PRIZE (One of each kit featured in the competition): S. E. Bartlett, Brampton, Cambs.

SECOND PRIZE (*U.S.S. Enterprise NCC-1701-D* with fibre optic lighting): P. D. Franks, Fareham, Hampshire; David Evans, Nuneaton, Warwickshire; Nick James, Sidmouth, Devon; David Sinclair, Byker, Newcastle-upon-Tyne; and Shane Dobson, Deri, Mid Glamorgan.

THIRD PRIZE (*Klingon Bird-of-Prey*): Paul Burke, Offerton, Stockport; Neill Fleetwood, Kinver, West Midlands; John Jefferies, Stanwell, Middlesex; M. Kiwahan, London; Owen Wildish, St. Austell, Cornwall; Darren Ellis, Thornton Cleveleys, Lancs; Robin Potter, Ickenham, Middlesex; Michael Clark, Bloxburn, West Lothian; Ryan Davies, Watford, Herts; P. D. Moseley, Chorley, Lancs; and Colleen Keenan, Dundee (well done Colleen - this is surely proof that even if you **do** at first succeed, you might as well still try, try again...)

RUNNERS UP (One of three vinyl figure kits - *Captain Kirk, Doctor McCoy* or *Scotty*): Roy Ashbee, Old Harlow; Derek Wyatt-Barrett, Woodford Green, Essex; Graeme Stobbs, Felling, Tyne & Wear; Alice L. Nicholls, Paringland, Norfolk; Derek Kerr, Virginia, Co. Cavan; Miss M. Bates, Kitt Green, Wigan; Rochdi Mohammed B. Sidali, Cheshunt, Herts; Clarke McCool, West Bowling, W. Yorks; P. A. Greenhalgh, Torquay, Devon; James Lucien Caro, St. Peter, Jersey; Anthony Goddard, Cutterslowe, Oxford; Ian Keyworth, Wingerworth, Chesterfield; Luke Collis, Whitchurch, Hants; Lee Stevens, Telford, Shropshire; Stuart John Horwell, Hinckley, Leicestershire; Steven Osborne, Peterborough, Cambs; Scott M. Kibby, Old Leake, Lincs; D. P. Burniston, Wincobank, Sheffield; J. Stephens, Camberley, Surrey; S. J. Lucas, Weston-Super-Mare, Avon; and Paul Arundel, Laughor, S. Wales.

NEXT ISSUE – GODS AND SUPER BEINGS

Star Trek has had many a brush with beings with more power in their little finger than the warp core of the *U.S.S. Enterprise NCC-1701-D*. But none have caught the imagination as much as Q, the enigmatic creature played by **JOHN DE LANCIE**, interviewed next issue alongside **JONATHAN FRAKES**, whose character Will Riker was once turned into a god-like being with Q's help...

Our GODS AND SUPER BEINGS ISSUE will include a full guide to the creatures that have trapped the crews of various Federation Starships down the years, only to be outwitted by good old-fashioned Human cunning and common sense!

JONATHAN FRAKES's commitment and contribution to the *Star Trek* legend has been enormous, and our exclusive interview will reveal his thoughts on Riker, directing and the future of *Star Trek*...

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WILLIAM CAMPBELL – *Classic Star Trek*'s very own version of Q in *The Squire of Gothos*

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